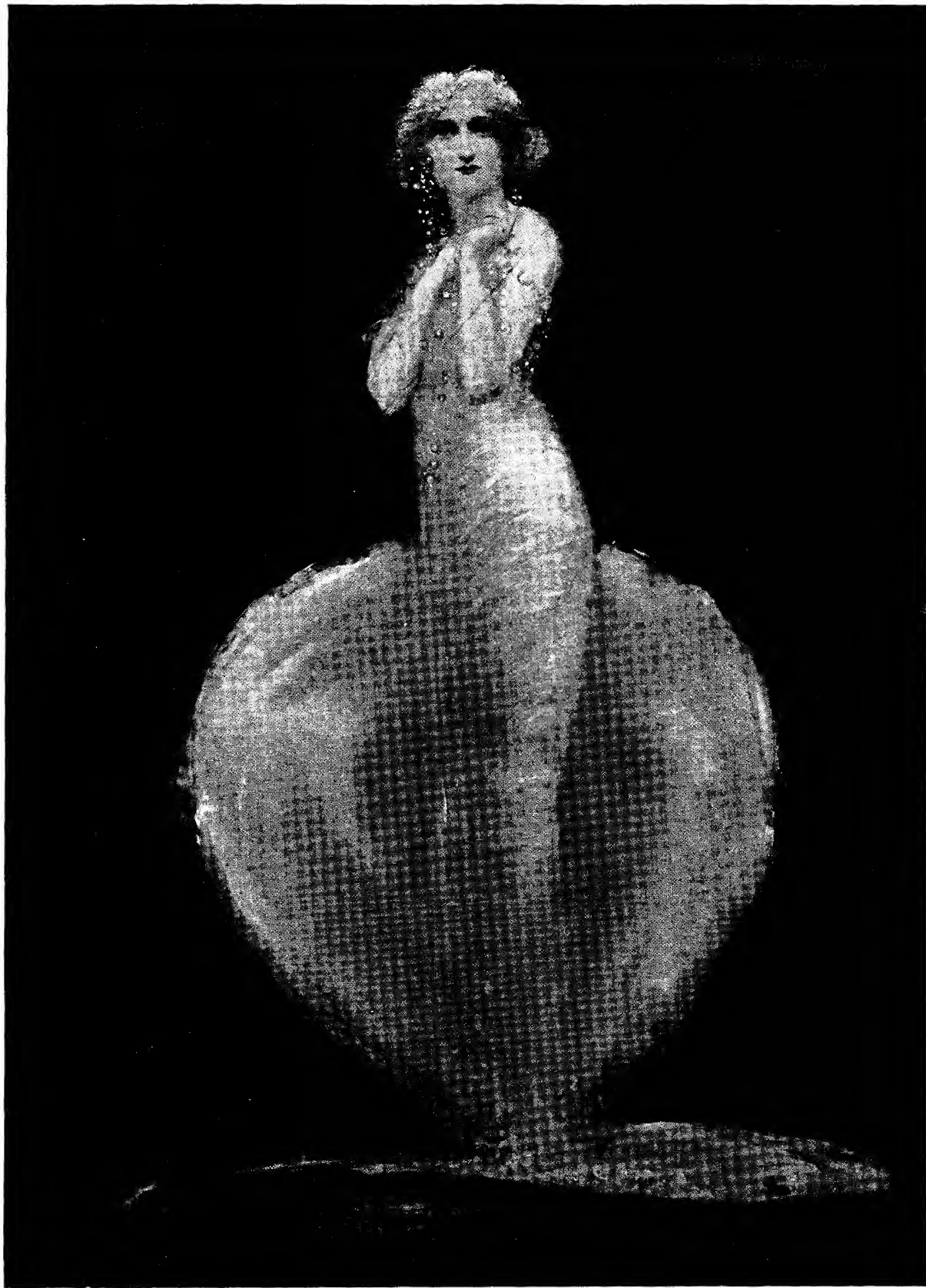


# THE PEARL GIRL<sup>Mr. Z. Brown.</sup>



Basil Hood.

Hugo Felix.

Howard Talbot.

CHAPPELL.



252862

# THE PEARL GIRL

New Musical Comedy

IN THREE ACTS.

BOOK AND LYRICS BY

BASIL HOOD.

MUSIC BY

HUGO FELIX

AND

HOWARD TALBOT.

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# THE PEARL GIRL.

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Vocal Score.



# THE PEARL GIRL.

1

No 1.

ACT I.— SCENE I.

PASTORALE.

Words by  
BASIL HOOD.

Music by  
HOWARD TALBOT.

*Allegretto.*

Piano. *mf*

*p*

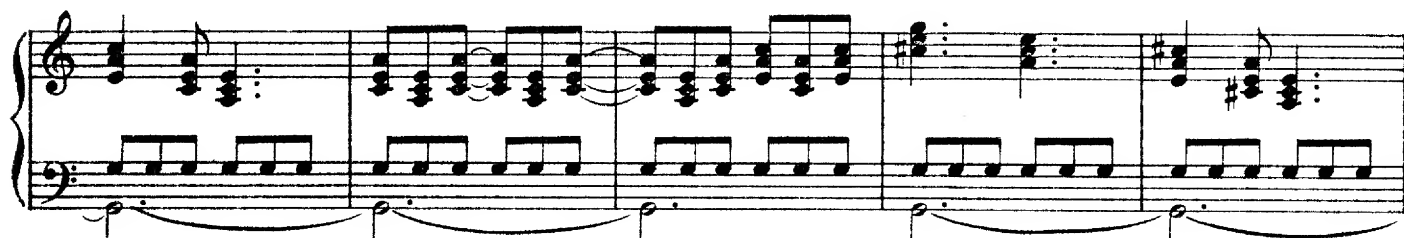
*Curtain.*  
*cresc.*

*p*

25630

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No. 2.

## SONG.— (Duke) and CHORUS.

"NOW BLESS YE THE DAY-BREAK."

Music by  
HOWARD TALBOT.

*Allegretto moderato.*

Duke. *p*

Piano. *ff*

1. Now bless ye the

DUKE. day - break In May or in June, When the hound and the horn To -

DUKE. - geth - er make tune!— Oh, who can lie still,— With an ot - ter to

DUKE. *cresc.*

kill, Down a - long in our Der - by - shire dale!— Then

*cresc.*

DUKE.

hey, for the riv - er That comes from the moor, And brings us good

DUKE.

sport For the rich and the poor!— And Jack may bring Jill To the

DUKE.

hunt, if he will,— Down a - long in our Der - by - shire, our Der - by - shire

CHO. dale. — *mf*

Then hey, for the riv - er That comes from the

Then hey, for the riv - er That comes from the

CHO. moor, And brings us good sport For the rich and the poor! And

moor, And brings us good sport For the rich and the poor! — And

CHO. Jack may bring Jill To the hunt, if he will, — Down a -

Jack may bring Jill To the hunt, if he will, — Down a -

CHO.

- long in our Der - by - shire, our Der - by - shire dale!

- long in our Der - by - shire, our Der - by - shire dale!

*ff*

DUKE. *p*

2. And here's to the

DUKE.

la - dy With skirt at her knee, Be she sweet-heart or wife Or the

DUKE.

sis - ter of me, — Who can hunt with a will, — And be

DUKE. in at the kill, Down a - long in our Der - by - shire

*cresc.*

DUKE. dale! And here's to the ot - ter We hat - ed a -

DUKE. - live: We "tail'd" him at ten, And we "found" him at five! So a

DUKE. tank - ard I'll fill To his cou - rage and skill, And we'll



*rall.* *a tempo*

toast him, we'll toast— him in Der - by - shire ale! —

CHO. *f* And *f* And

*rall.* *a tempo*

CHO. here's to the ot - ter We hat - ed a - live: We

here's to — the — ot - ter We hat - ed — a - live: We

*f*

CHO. "tail'd" him at ten, And we "found" him at five! So a

"tail'd" him at ten, And we "found" him at five! — So a

CHO. *rall.*  
 tank - and we'll fill To his cou - rage and skill, And we'll toast him, we'll  
*rall.*  
 tank - and we'll fill To his cou - rage and skill, — And we'll toast him, we'll

CHO. *ff*  
 toast him in Der - by - shire ale, — We'll toast him in Der - by - shire  
*ff*  
 toast him in Der - by - shire ale, — We'll toast him in Der - by - shire

CHO. *a tempo*  
 ale! —  
 ale! —

Nº 3.

## DUET-(Mabel and Duke.)

"DON'T BE VEXED!"

Music by  
HUGO FELIX.

Allegretto.

Voice.

Piano.

*p*

MAB.

1. You will find your  
2. Tho' you find her

MAB.

South - ern - la - dy Nev - er learnt in Eng - lish schools,  
for - eign - beau - ty Mod - ell'd on the Span - ish plan,

MAB.

Fas - ci - na - ting, Pal - pi - ta - ting With a pulse her pas - sion rules!  
Un - du - la - ting, A - gi - ta - ting All the while a flir - tive fan,

The first system of the musical score for MAB. features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and single notes. The lyrics are written below the vocal line.

MAB.

Eyes like sha - dy Moun-tain pools.— Mir - rors to a pur - ple cloud,  
Do your du - ty Like a man. All her fas - ci - na - tion scorn,

*p*

*Red.* \*

The second system of the musical score for MAB. continues the vocal and piano parts. It includes a piano dynamic marking (*p*) and a rehearsal mark with the word "Red." and an asterisk. The vocal line and piano accompaniment are shown with their respective staves and lyrics.

MAB.

Where the lightning's flash }  
Count her mo - ney trash } Oh! don't be rash!

DUK.

I have vow'd }  
I have sworn }

*mf* *p poco rit.*

The third system of the musical score for MAB. and the first system for DUK. are shown. The MAB. system includes a piano dynamic marking (*mf*) and a tempo marking (*p poco rit.*). The DUK. system shows the beginning of a new musical part with its own vocal and piano staves and lyrics.

REFRIAN.  
*a tempo*

MAB. Love is like a wick - ed lit - tle spi - der— No one knows whom it

*p a tempo*

MAB. may catch next. For the web is spread-ing ev - er wi - der

MAB. Now don't be vex'd— Oh, please, Oh, please, now don't be

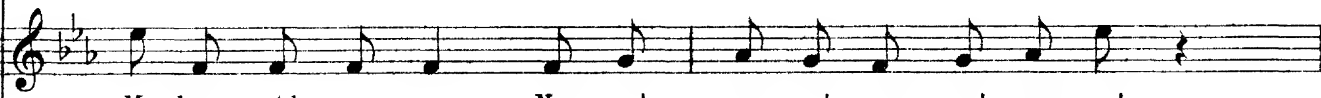
DUK. *(angrily.)*  
No, no, no,


*leggiero*

MAB. vex'd!

DUK. Un - der no con - sid - er - a - tion ev - er Will I mar - ry

MAB.  Do not


DUK.  Ma-dame Al - va - rez. Nev - er! nev - er! nev - er! nev - er!




MAB.  try to be too clev-er, On - ly wait, On - ly wait, What the

DUK.  Wait for what? Wait for what?



MAB.  1. lit - tle spi - der says. 2. says.

DUK. 



DANCE.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano). The piece concludes with a double bar line at the end of the sixth system.

Nº 4.

## FINALE — SCENE I.

(Mabel, Jaffray, Jecks, Muggeridge,  
Banbury, Poulter and Chorus.)

"PALMYRA PEARLS"

Music by  
HOWARD TALBOT.

Allegro.

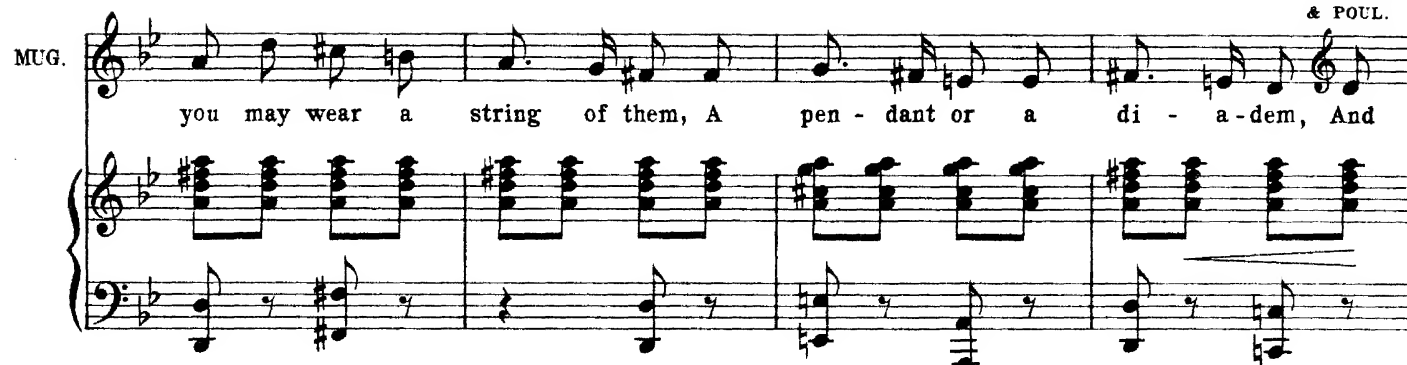
Jecks. *p*  
No

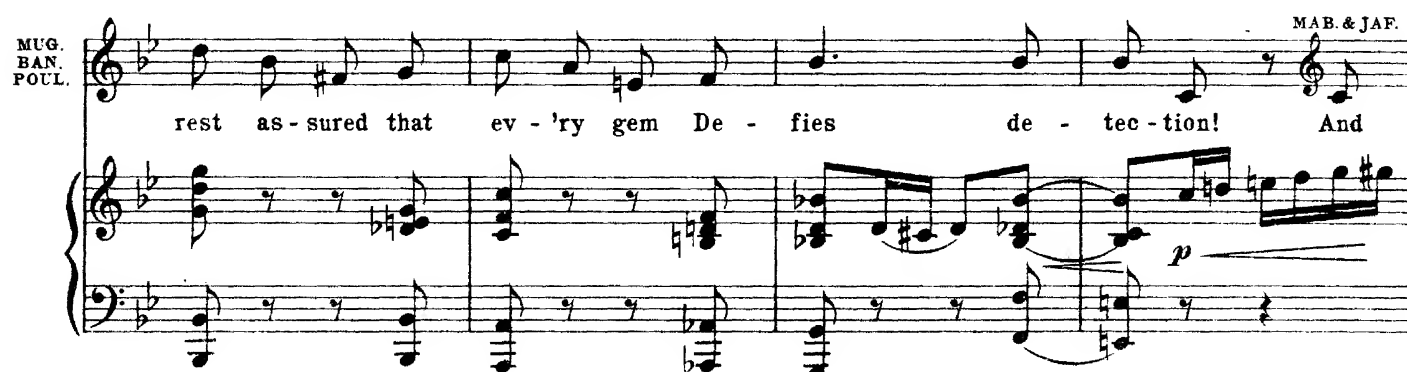
Piano. *mf* *p*

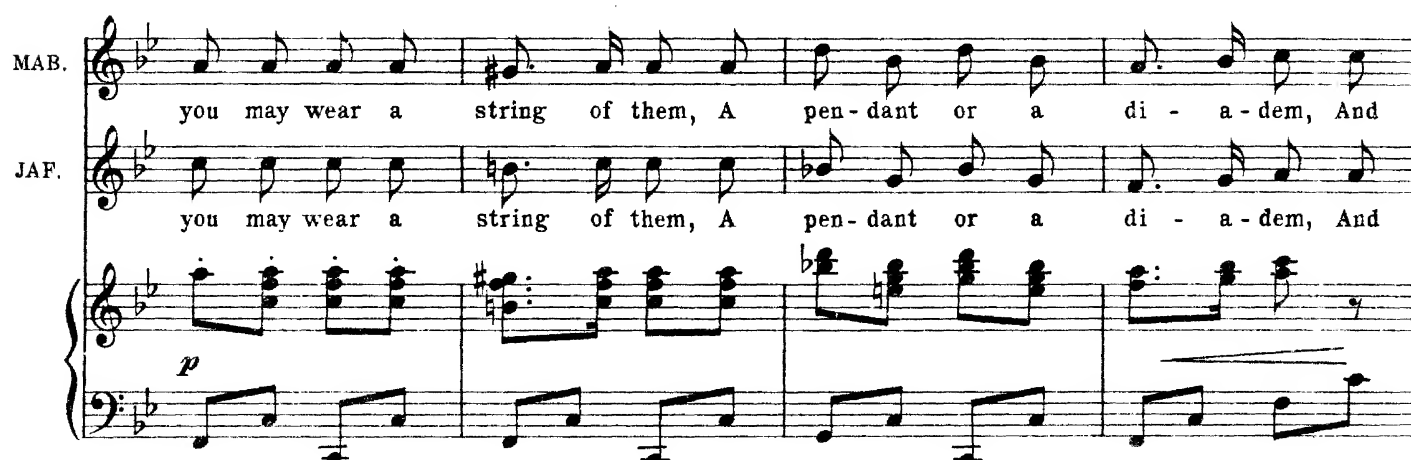
JECKS.  
doubt you've heard Pal - my - ra Pearls Are ab - so - lute per - fec - tion; We

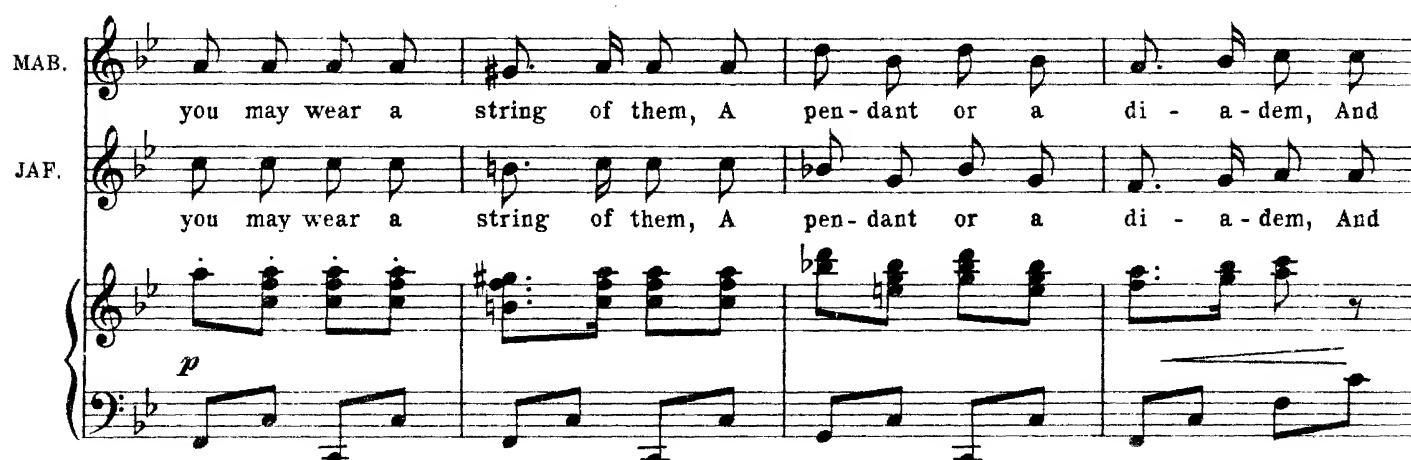
JECKS. *MUGGERIDGE.*  
ad - ver - tise Them 'a - ny size' In - vi - ting your in - spec - tion! And



MUG.  you may wear a string of them, A pen - dant or a di - a - dem, And

MUG. BAN. POUL.  rest as - sured that ev - 'ry gem De - fies de - tec - tion! And

MAB.  you may wear a string of them, A pen - dant or a di - a - dem, And

JAF.  you may wear a string of them, A pen - dant or a di - a - dem, And

MAB.  rest as - sured that ev - 'ry gem De - fies de - tec - tion!

JAF.  rest as - sured that ev - 'ry gem De - fies de - tec - tion!

JECKS, MUG. BAN. &amp; POUL.

So put a - side all bi - as - es For pearls of oth - er sorts; Which

*p*

JECKS. MUG. BAN. POUL. *cresc.* bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

*cresc.* *p*

JECKS. - lieve that well - bred girls Now say to their ad - mir - ers:

JECKS. "When you buy me pearls, Get me Pal - my - ras!

JECKS. JECKS, MUG. BAN. & POUL. ALL.

When you buy me pearls Get — me Pal - my - ras! So

ALL.

put a - side all bi - as - es For pearls of oth - er sorts, Which

ALL.

bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

ALL.

-lieve that well - bred girls Now say to their ad - mir - ers—

ALL. "When you buy me pearls, Get me Pal - my - ras!"

ALL. When you buy me pearls, Get me Pal - my - ras!"

JECKS. They're much ad - mired By Dukes and Earls When

JECKS. mak - ing their se - lec - tion Of  
MUGGERIDGE. Of gems to deck A daugh - ter's neck, As

BANBURY.

MUG. Pal - my - ra pearls, they un - der - stand, Are—  
marks of their af - fec - tion: Pal - Are

POULTER.

JECKS.

POUL. They cost you ve - ry lit - tle, and De - fy de -  
meant to meet the tax on land; They—

JECKS, MUG. BAN. & POUL.

JECKS. -tec - tion. Then put a - side all fal - la - cies, Be - lieve that they are

JECKS. *cresc.* worn (Ex - cept in Roy - al pal - a - ces) By all the no - bly born; And

JECKS. *cresc.* *p*

*pp misterioso sempre sotto voce*

JECKS. e - ven cho - rus girls Now say to kind en - quir - ers -

*pp*

JECKS. "If you buy me pearls, Get me Pal - my - ras!

JECKS, MUG. BAN. & POUL. ALL.


*ppp* If you buy me pearls, Get — me Pal - my - ras!" Then

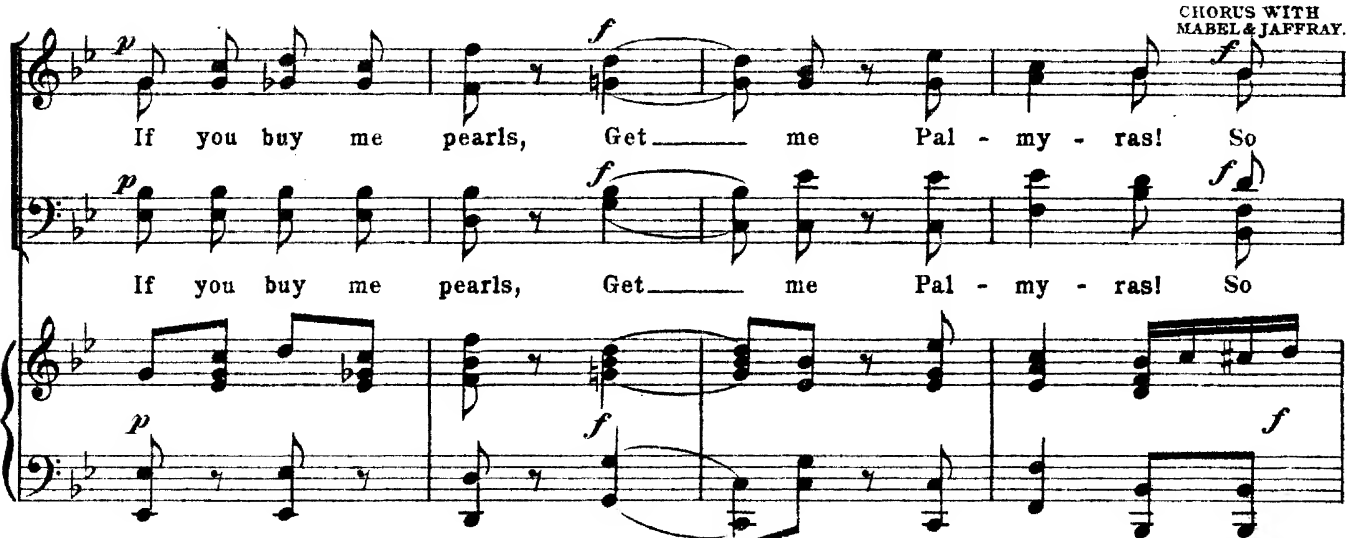
*ppp* *f*

ALL. put a - side all fal - la - cies, Be - lieve that they are worn (Ex -


ALL.  -cept in Roy-al pal - a - ces) By all the no - bly born; And

ALL.  e - ven cho - rus girls Now say to kind en - quir - ers -

ALL. *pp*  "If you buy me pearls, Get me Pal - my - ras!

*f*  If you buy me pearls, Get \_\_\_\_\_ me Pal - my - ras! So

CHORUS WITH MABEL & JAFFRAY.

*p*  If you buy me pearls, Get \_\_\_\_\_ me Pal - my - ras! So

JEC.  
MUG.  
BAN.  
POUL.

See them for your -

we'll go up to Bond Street To see them for our - selves Ar -

we'll go up to Bond Street To see them for our - selves Ar -

JEC.  
MUG.  
BAN.  
POUL.

- selves, See them for your - selves, See them for your -

- rayed in dain - ty ca - ses And piled up - on the shelves; For

- rayed in dain - ty ca - ses And piled up - on the shelves; For



JEC.  
MUG.  
BAN.  
POUL.

-selves.

Now

CHO.  
MAB.  
&  
JAF.

e - ven cho - rus girls Now say to their ad - mir - ers -

e - ven cho - rus girls Now say to their ad - mir - ers -

JEC.  
MUG.  
BAN.  
POUL.

"When you buy me pearls, When you buy me

CHO.  
MAB.  
&  
JAF.

"When you buy me pearls, When you buy me pearls,

"When you buy me pearls, When you buy me pearls,

JEC.  
MUG.  
BAN.  
POUL.

*cresc. poco a poco*

pearls, Get me Pal - my - ras, When you buy me pearls,

*cresc. poco a poco*

CHO.  
MAB.  
&  
JAF.

Get me Pal - my - ras,

*cresc. poco a poco*

Get me Pal - my - ras,

*cresc. poco a poco*

Red. \* Red. \*

JEC.  
MUG.  
BAN.  
POUL.

Get me Pal - my - ras, When you're buy - ing pearls,

CHO.  
MAB.  
&  
JAF.

Get me Pal - my - ras,

Get me Pal - my - ras,

Red. \* Red. \*

JEC.  
MUG.  
BAN.  
POUL.

When you buy me pearls, Get me Pal - my - ras, —

CHO.  
MAB.  
&  
JAF.

When you buy me pearls, — Get —

When you buy me pearls, — Get —

JEC.  
MUG.  
BAN.  
POUL.

— Pal - my - - ras!''

CHO.  
MAB.  
&  
JAF.

me Pal - my - - ras!''

me Pal - my - - ras!''

*ff*

*Melos during change of Scene.*



Nº 5.

## ACT I.— SCENE II.

## ENTRANCE OF PEARL GIRLS.

Music by  
HUGO FELIX.

Allegretto, molto moderato.

Piano.

The musical score is written for piano and voice. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic. The vocal part for the six Pearl Girls enters with the lyrics "We are the Pearl girls". The music is in 2/4 time. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p*, *pp*, and *mp*. The tempo is indicated as "Allegretto, molto moderato." and the key signature has one flat.

SIX PEARL GIRLS.

We are the Pearl girls

6 P.G. Of Pal-my - ra famel

*pp*

*a tempo*

*mp*

6 P.G. At - ten o' clock we mus - ter, Ar - rayed from top to

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and features a melody with eighth and sixteenth notes. The piano accompaniment is in 6/8 time and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

6 P.G. toe — In pearls of lam - bent lus - tre, To wan - der to and

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on 'toe' followed by a melodic phrase. The piano accompaniment continues with its characteristic eighth-note patterns.

6 P.G. fro, And through our fin - gers all day long They make their pret - ty rip - pling

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting with 'fro,'. The piano accompaniment continues with its characteristic eighth-note patterns.

6 P.G. song! *(Business with ropes of pearls.)* *a tempo*


The fourth system of music features a vocal line and a piano accompaniment. The vocal line has a long note on 'song!' followed by a melodic phrase. The piano accompaniment features a glissando in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and a key signature change to 2/4 time.

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6 P.G.  We are here from the morn-ing Till se - ven o' - clock.

6 P.G.  Our beau-ty a - dorn - ing. With jew - el - ry stock; And, a -

6 P.G.  -part from the pearls On our necks, In our hair, We are bet-ter dress'd girls (As our

6 P.G.  sex Is a - ware), Than ma - ny a maid Of high - er grade Whose



6 P.G. lot is laid in gay May - fair They may dress in crêpe de chine or silk that's

6 P.G. trail - ing on the ground) But they can - not give that fas - ci - nat - ing pret - ty pear - ly sound...

6 P.G. *a tempo* that pear - ly sound

*glissando* *p a tempo*

6 P.G. *Poco più.* When you wan - der in the West End, Come a - long and vi - sit us,

*mf*

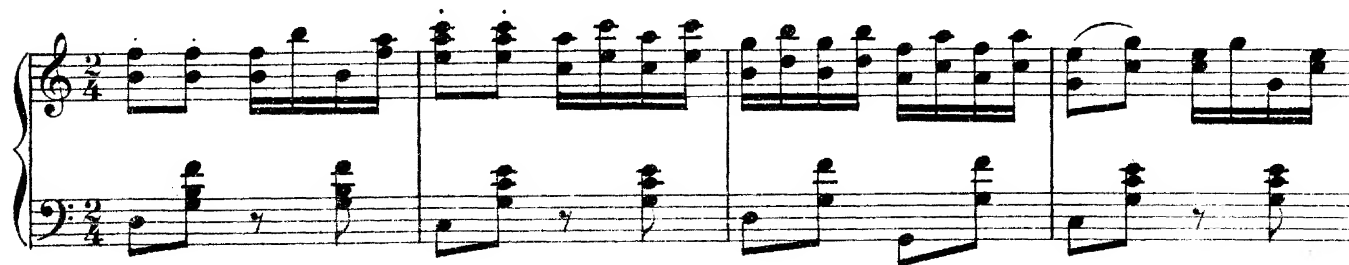
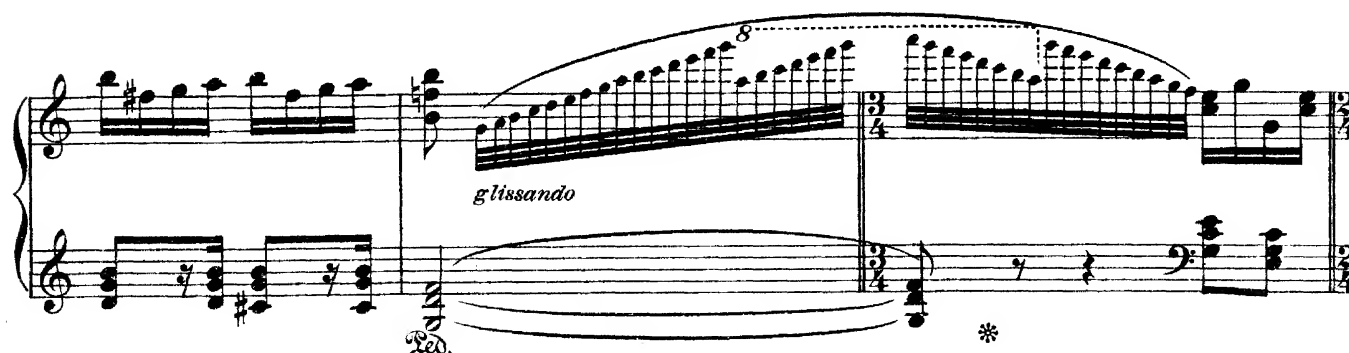
6 P.G. Pearl - girls, Pearl - girls Here, in Bond Street, at the best end,

6 P.G. We will pose be - fore you thus— Pearl - girls, Pearl - girls,

6 P.G. We are the Pearl girls—

6 P.G. — of Pal - my - ra fame —

## DANCE.



6 P.G.

- part from the pearls, we are bet-ter dress'd girls, Than ma - ny a maid of

*mf*

6 P.G.

high - er grade!)

*p*

*poco rit.*

that pearly sound.

*glissando*

*p poco rit.*

*Red.*

\*

N<sup>o</sup> 6.

## SONG--(Hopkins) and CHORUS.

"PUSH, PUSH, PUSH!"

Music by  
HUGO FELIX

Hopkins. *Allegro assai.*

Piano.

HOP.

1. Lis - ten to a shop - man On the  
2. Keep on push - ing for - ward If your

HOP.

to - pic of his trade, And for - give him if the sub - ject does - n't  
neigh-bours a - di - pose You must el - bow him to push your - self a -

HOP.

drop, - long! For a shop - man is a  
If you wrig - gle up be -

HOP.

show - man, And his mo - ney must be made By his lit - er - al - ly  
side him And you tread up - on his toes You will find a way to

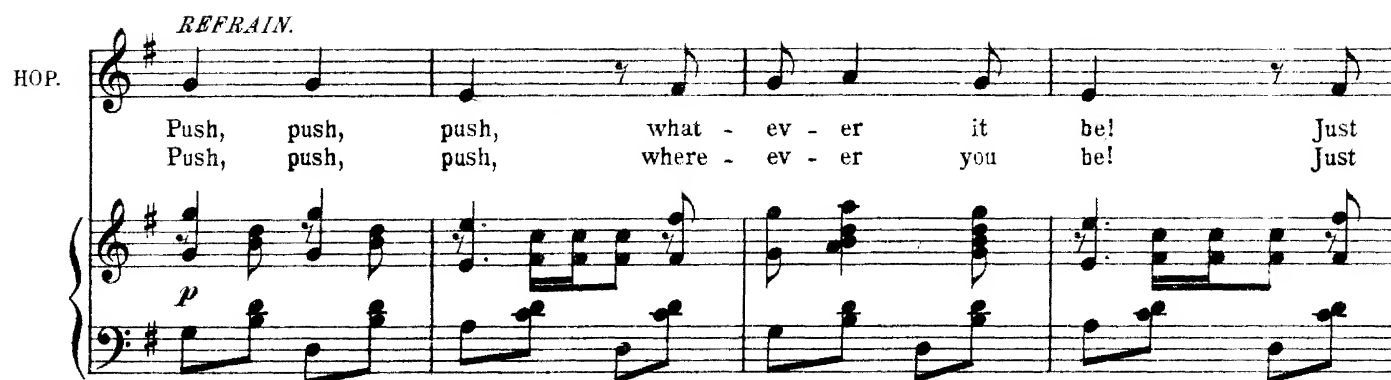
HOP.

nev - er leav - ing the "shop." For he suc - ceeds with  
pass him in the throng! For what you want is

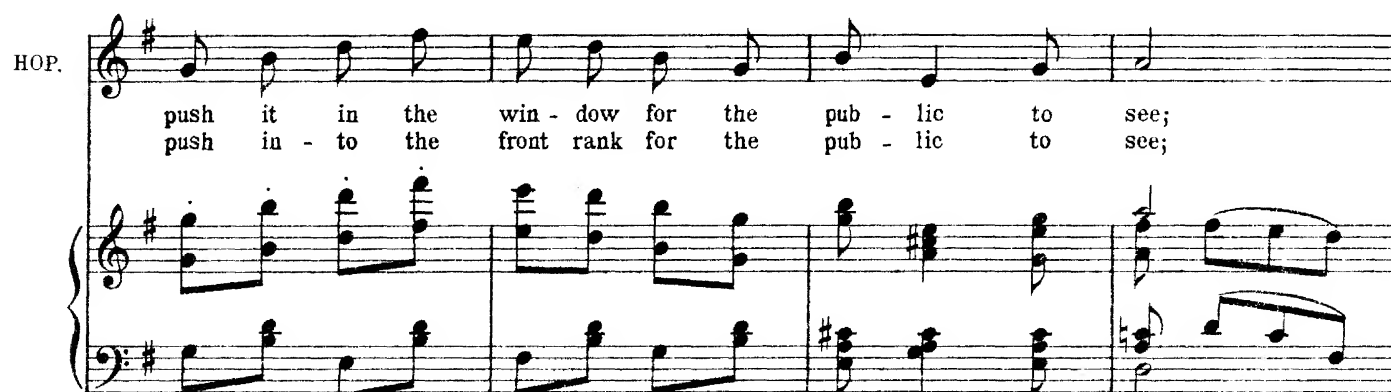
HOP.

Push! And all he needs is Push!  
Push! You'll suc - ceed with Push!

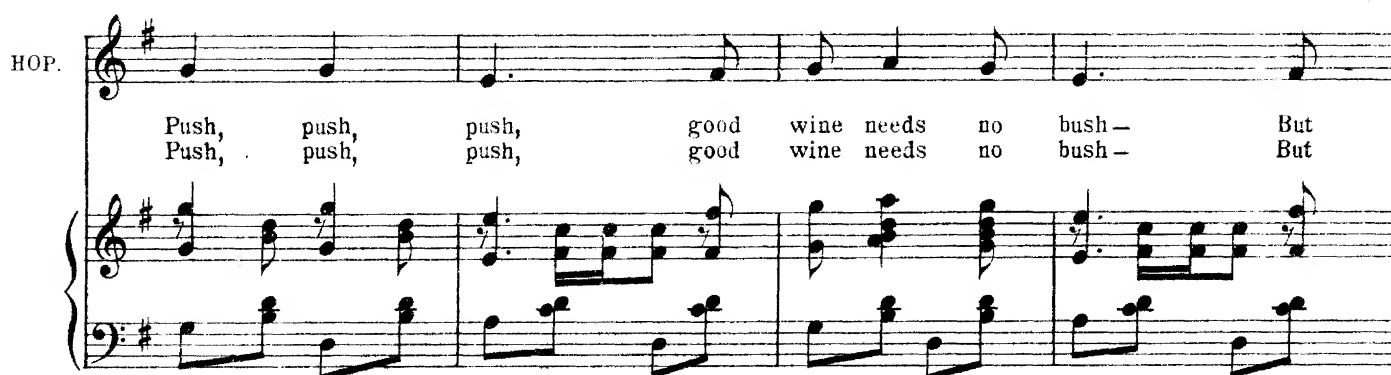
*REFRAIN.*

HOP. 

Push, push, push, what - ev - er it be! Just  
 Push, push, push, where - ev - er you be! Just

HOP. 

push it in the win - dow for the pub - lic to see;  
 push in - to the front rank for the pub - lic to see;

HOP. 

Push, push, push, good wine needs no bush - But  
 Push, push, push, good wine needs no bush - But

HOP. 

busi - ness goes far bet - ter with an el - e - ment of *Push!*  
 ev - 'ry - one is bet - ter for an el - e - ment of *Push!*

HOP.

Just  
Just

CHO.

*mf* Push, push, push, what - ev - er it be! Just  
Push, push, push, where - ev - er you be! Just

*mf* Push, push, push, what - ev - er it be! Just  
Push, push, push, where - ev - er you be! Just

*mf* Push, push, push, what - ev - er it be! Just  
Push, push, push, where - ev - er you be! Just

8

HOP.

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

CHO.

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

8



HOP.

But  
But

Push, push, push, good wine needs no bush—  
Push, push, push, good wine needs no bush—

CHO.

Push, push, push, good wine needs no bush—  
Push, push, push, good wine needs no bush—

8

HOP.

busi- ness goes far bet- ter with an el- e- ment of *Push!*  
ev- 'ry- one is bet- ter for an el- e- ment of *Push!*

of *Push!*  
of *Push!*

CHO.

of *Push!*  
of *Push!*

of *Push!*  
of *Push!*

8

D.C.

DANCE.

The musical score consists of six measures of piano accompaniment. The first four measures are in the key of D major (one sharp). The fifth and sixth measures transition to D minor (no sharps or flats). The notation includes chords, single notes, slurs, and dynamic markings: *mf* (mezzo-forte) at the beginning, *sf* (sforzando) in measures 1, 3, and 5, and *p* (piano) in measure 2. The piece concludes with a double bar line in the sixth measure.



No. 7.

## DUET—(Miranda and Jecks.)

"I'M QUITE CAPABLE?"

Music by  
HOWARD TALBOT.

*Allegro moderato.*

Jecks

Piano.

(JECKS) 1. Are you ca - pa - ble of cross - ing To the Con - ti - nent a -  
(MIRANDA) 2. I have had to earn my liv - ing Since the age of sev - en -

- lone? With the Chan - nel steam - er toss - ing, Could you stand it, on your  
- teen, And ex - per - i - ence is giv - ing Me the char - ac - ter you

own? But with my arm to sup - port you, We could  
mean. (JECKS) But a la - dy should re - ly on Some - one

pace the slop - ing decks- Would you like me to es - cort you? (MIR.) Oh, no,  
of the stern - er sex- Is there one you have your eye on? (MIR.) Not at

thank you, Mis - ter Jacks! No, thank you, No,  
pre - sent, Mis - ter Jacks! Not at pre - sent, Not at

thank you, Mis - ter Jacks For I'm quite ca - pa - ble- She's quite  
pre - sent, Mis - ter Jacks For I'm quite ca - pa - ble!- She's quite

*ten.* *a tempo* *JECKS.*

**BOTH.**

ca - pa - ble- Of do - ing all {you  
ca - pa - ble- Of do - ing all {I've {she's

JECKS.

say, and some - thing more! Of la - dies I have  
 had to do, and more! Of la - dies I have

met I have not en - count - ered yet A girl who's  
met I have not en - count - ered yet A girl who's

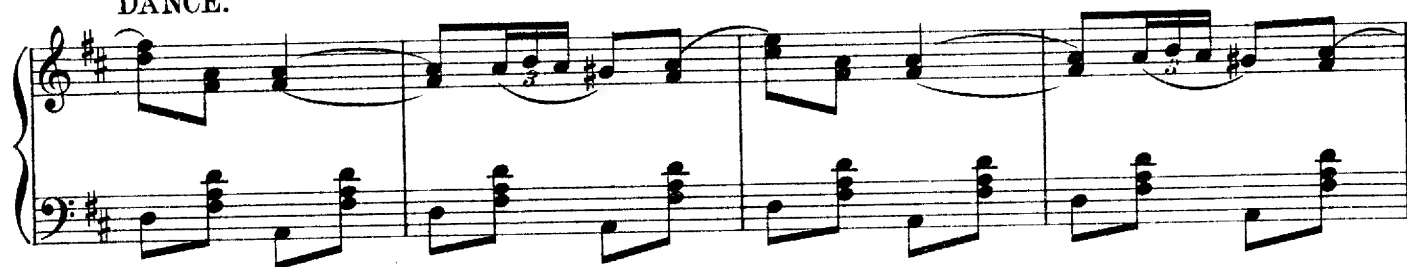
*cresc.*

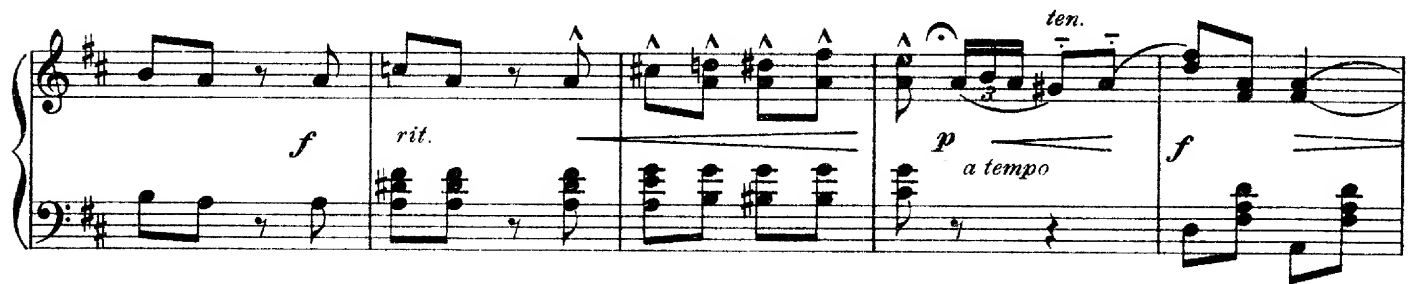
BOTH.

quite so ca - pa - ble be - fore! -fore!  
quite so ca - pa - ble be - fore! -fore!

*p D.C.* *mf* *ten.*

## DANCE.







Nº 8.

## DUET.—(Miranda and Byles.)

"FAL-A-LAL-A-LA!"

Music by  
HOWARD TALBOT.

*Allegretto moderato alla Gavotte.*

Voice. MIRANDA. 1. O,

Piano.

MIR. ev - er since the world be - gan Has man's mis - take — been  
in - ter - est the girl you woo, Use ways that o - thers

MIR. BYLES.  
this: — To think a miss must take a man, And  
won't; — Don't send her sil - ly bil - lets doux, This

BYLES. MIRANDA.

not take man a - miss. But so - cial cus - toms dif - fer now From  
 sil - ly Bil - ly don't A girl who is a gad - a - bout, Don't

MIR.

A - dam's and from Eve's, They did not then ex -  
 waste your time to win; She'll bo - ther you to

MIR. BYLES.

- change a bough Be - fore they took their leaves!  
 take her out And then she'll take you in!

MIR.

Fal - a - la - la; Fal - a - la - la! Fal - a - la - la - la - lay! 2. To  
 3. Some

BYLES.

Fal - a - la - la: Fal - a - la - la - la - la - la - la - lay!

MIR.

girls dress up and dye their hair, And that is ve - ry

MIR.

sad; ——— They think they look more pret - ty fair, But

BYLES.

they look pret - ty bad! ——— MIRANDA. While sim - ple ser - vant

MIR.

girls may look (If they will take — my hint) ——— As

MIR. BYLES.

pret - ty as a pic - ture book, Till they go out — of

MIR. MIRANDA.

Fal - a - la - la; Fal - a - la - la!

BYLES.

print! — Fal - a - la - la Fal - a - la

MIR.

Fal - a - la - la - la - lay! —

BYLES.

la - la - la - la - la - lay! —

*p*

Nº 9.

## SCENA.

(Miranda, Mdme. Alvarez, Daisy, Maisy,  
Ogilvie, Jecks & 3 Directors.)

"I THINK SO, TOO."

Music by  
HUGO FELIX.

*Allegretto grazioso.*

Miranda.

Piano.

MIR.

A mul - ti - mil - lion - air - ess comes, The mis - tress of gi -

MIR.

- gan - tic sums; I think that we - should wel - come her As

MIR. JECKS.

though a Roy - al cus - tom - er! I think so,

JECKS. too! I think so, too! I heart - i - ly en - dorse that view!

1st D. 1st DIR.

I think so,

JECKS. MIRANDA.

I cer - tain - ly a - gree with you! Our

1st D. too! I cer - tain - ly a - gree with you!

2nd D. I think so, too! I cer - tain - ly a - gree with you!

3rd D. I think so, too! I cer - tain - ly a - gree with you!

MIR. 


three di - rec - tors, un - der - stand, Will light - ly kiss\_ her

MIR. 

Roy - al hand, While you, the cour-teous man-a - ger, Walk backwards, just in

MIR. 


front of her. \_\_\_\_\_ That is the

1st D. 

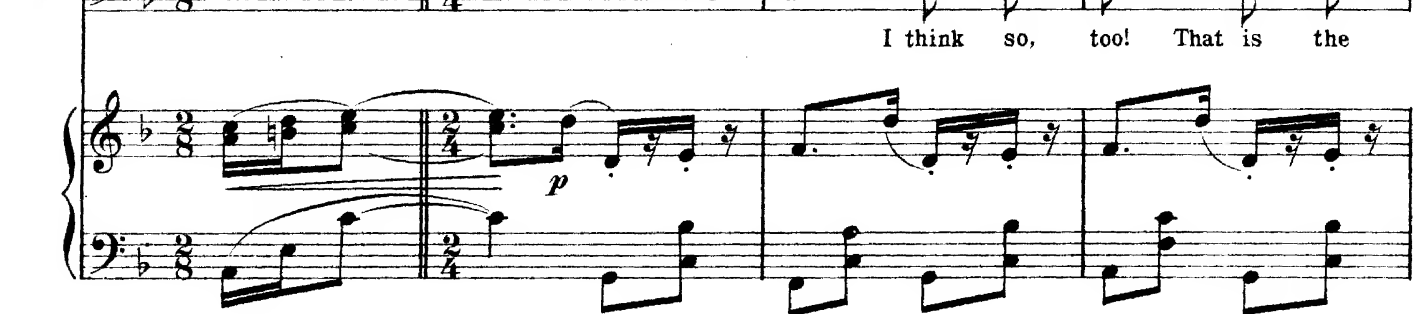
I think so, too! I think so, too! That is the

2nd D. 

I think so, too! That is the

3rd D. 

I think so, too! That is the



front of her. \_\_\_\_\_ That is the

*poco rit.* *a tempo*

MIR. pro - per - thing to do!

*a tempo*

JECKS. It seems the pro - per thing to you - I'll come a

*poco rit.* *a tempo*

1st D. pro - per thing to do!

*poco rit.* *a tempo*

2nd D. pro - per thing to do!

*poco rit.* *a tempo*

3rd D. pro - per thing to do!

*poco rit.* *a tempo*

Ped. \*

MIRANDA.

JECKS. crop - per if I do! You must take a top - per, top - per, That is



JECKS.

MIR. pro-per, pro-per, pro-per, I will come a crop-per, crop-per, Meet-ing

1st D. We must take a top-per, top-per,

2nd D. We must take a top-per, top-per,

3rd D. We must take a top-per, top-per,

JECKS. thus a la - dy shop - per, Walk - ing back-wards with a top - per, I will

JECKS. come a pro - per crop - per, Prop - per, crop - per if I do!

MIR. I think so, too! I think so, too! That is ex - act - ly what you're bound to

1st D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

2nd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

3rd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

*poco rit.*

*Red.* \*

JECKS.

MIR. do! Well, a crop - per, or no crop - per, I will take my lit - tle top - per, And I'll

1st D. do!

2nd D. do!

3rd D. do!

*a tempo*

JECKS.

MIR.

RECIT.

Ma - dame

OG.

OGILVIE. (announcing)

JECKS.

Ma - dame

1st D.

Ma - dame

2nd D.

Ma - dame

3rd D.

Ma - dame

Recit.

Mme A. *Moderato.*  
Yes! I'm Ma-dame Al - va-rez!

MIR.  
Al - va-rez.

JECKS.  
Al - va-rez. *pp* The mul-ti-mil-lion-

1st D.  
Al - va-rez. *pp* The mul-ti-mil-lion-

2nd D.  
Al - va-rez. *pp* The mul-ti-mil-lion-

3rd D.  
Al - va-rez. *pp* The mul-ti-mil-lion-

*Moderato.*

Mme A. *(to OGILVIE)*  
Yes, yes, Yes, yes, Say—

JECKS.  
-air - ess! The Queen of Bue-nos Ay - res!

1st D.  
-air - ess! The Queen of Bue-nos Ay - res!

2nd D.  
-air - ess! The Queen of Bue-nos Ay - res!

3rd D.  
-air - ess!

*pp*

Mme A. *arn't shop - keep - ers po - lite this side?*

Mme A. *MIRANDA. We have*

MIR. *Animato. read that you are stop - ping at the Ritz, Where your*

MIR. *flat will cost you fif - ty pounds a day; And*

MIR. e - ven for a mil - lion - air - ess, it's A

The first system of the musical score. The vocal line (MIR.) is in B-flat major, starting with a half note 'e', followed by a quarter note 'ven', a half note 'for', a quarter note 'a', a half note 'mil - lion - air - ess', and a final half note 'A'. The piano accompaniment consists of a right hand with eighth notes and a left hand with quarter notes.

MIR. ra - ther hea - vy rent to have to pay! Then at

The second system of the musical score. The vocal line (MIR.) continues with a half note 'ra -', a quarter note 'ther', a half note 'hea - vy', a quarter note 'rent', a half note 'to', a quarter note 'have', a half note 'to', a quarter note 'pay!', and a final half note 'Then at'. The piano accompaniment continues with similar rhythmic patterns.

MIR. Cov - ent Gar - den you have bought a box For the

The third system of the musical score. The vocal line (MIR.) continues with a half note 'Cov -', a quarter note 'ent Gar -', a half note 'den you', a quarter note 'have', a half note 'bought', a quarter note 'a', a half note 'box', and a final half note 'For the'. The piano accompaniment continues with similar rhythmic patterns.

MIR. sea - son, at a hun - dred pounds a night; An op - por -

The fourth system of the musical score. The vocal line (MIR.) continues with a half note 'sea -', a quarter note 'son, at', a half note 'a hun -', a quarter note 'dred pounds', a half note 'a night;', and a final half note 'An op - por -'. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

## Tempo di Gavotte.

MIR.

-tu - ni - ty to do so It may ap - peal to a ve - ry

MIR.

few So do you won - der that we all are so po - lite, Now do you

DAISY.

Now do you

MAISY.

Now do you

JECKS.

Now do - you

1st D.

Now do you

2nd D.

Now do you

3rd D.

Now do you

Mme A.  It is

MIR.  won - der that we all are so po - lite? \_\_\_\_\_

DAISY.  won - der that we all are so po - lite? \_\_\_\_\_

MAISY.  won - der that we all are so po - lite? \_\_\_\_\_

JECKS.  won - der that we all are so po - lite? \_\_\_\_\_

1st D.  won - der that we all are so po - lite? \_\_\_\_\_

2nd D.  won - der that we all are so po - lite? \_\_\_\_\_

3rd D.  won - der that we all are so po - lite? \_\_\_\_\_

 *p*  
red. \*



*Animato.*

Mme A. true that I am go-ing to the Ritz, ——— Where I do not care an a - tom what I

MIR. *pp*  
To the Ritz.

DAISY. *pp*  
To the Ritz.

MAISY. *pp*  
To the Ritz.

JECKS. *pp*  
To the Ritz.

1st D. *pp*  
To the Ritz.

2nd D.

3rd D.

*Animato.*

Mme A.   
pay ————— So long as the ac - com - mo - da - tion fits With

MIR.   
What she pays.

DAISY.   
What she pays.

MAISY.   
What she pays.

JECKS.   
What she pays.

1st D.   
What she pays.

2nd D.   
What she pays.

3rd D.   
What she pays.



Mme A.  what I am ac-cus-tom'd to, a - way! At the Op - er-a I like a room - y

MIR.  *pp* At the

DAISY.  *pp* At the

MAISY.  *pp* At the

JECKS.  *pp* At the

1st D.  *pp* At the

2nd D.  *pp* At the

3rd D.  *pp* At the



Mme A. box, And ex - pect to pay a hun - dred pounds a

MIR. Op - er - a she likes a room - y box, hun - dred

DAISY. Op - er - a she likes a room - y box, hun - dred

MAISY. Op - er - a she likes a room - y box, hun - dred

JECKS. Op - er - a she likes a room - y box, hun - dred

1st D. Op - er - a she likes a room - y box, hun - dred

2nd D. Op - er - a she likes a room - y box, hun - dred

3rd D. Op - er - a she likes a room - y box, hun - dred



## Tempo di Gavotte.

Mme A. night! And I am ve - ry glad to

MIR. pounds a night!

DAISY. pounds a night! You are glad to

MAISY. pounds a night!

JECKS. pounds a night!

1st D. pounds a night!

2nd D. pounds a night!

3rd D. pounds a night!

Tempo di Gavotte.

*mf* *p*

Mme A. do so ——— For the chance to ——— hear Ca - ru - - so, But why in

MIR. She's ve-ry glad To go to hear Ca - ru - so.

DAISY. do so For the chance to Ca - ru - so.

MAISY. She's ve-ry glad To go to hear Ca - ru - so.

JECKS. ——— ——— ——— She's ve-ry glad ———

1st D. ——— ——— ——— She's ve-ry glad ———

2nd D. ——— ——— ———

3rd D. ——— ——— ———



Mme A.  thun-der should — it make you so po - lite, — Why in thun-der should it make you so po -

MIR.  So we're po-lite

DAISY.  No won-der we're so po-lite

MAISY.  So we're po-lite

JECKS. 

1st D. 

2nd D. 

3rd D. 



Mme A. *f* - lite, so po-lite? — *p* I think it on-ly right To pay that much a night And I am

MIR. So po-lite And she is *p*

DAISY. So po-lite And she is *p*

MAISY. So po-lite And she is *p*

JECKS. So po-lite And she is *p*

1st D. So po-lite And she is *p*

2nd D. So po-lite And she is *p*

3rd D. So po-lite And she is *p*



Mme A. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

MIR. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

DAISY. ve - ry glad to — do so, Just for the chance to, to hear Ca -

MAISY. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

JECKS. ve - ry glad to — do so, Just for the chance to, to hear Ca -

1st D. ve - ry glad to do so, Just for the chance to, to hear Ca -

2nd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

3rd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -



Mme A.   
- ru - so, So why in thun-der should\_ it make you so po-lite So why in

MIR.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

DAISY.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

MAISY.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

JECKS.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

1st D.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

2nd D.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you

3rd D.   
- ru - so, So can you won-der that \_ it makes us so po-lite So can you



Mme A. *pp*  
thun-der should it make you so po - lite, \_\_\_\_\_ So po - lite?

MIR. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

DAISY. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

MAISY. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

JECKS. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

1st D. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

2nd D. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

3rd D. *pp*  
won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

*pp*

Nº 10.

## SONG.—(Madame Alvarez.)

"O, PELLEGRINA."

Music by  
HUGO FELIX.

Slow, hesitatingly.

Mme A.

Piano. *pp*

*Con Ped.*

Mme A.

O Pel - le - gri - na!

Mme A.

Pil-grim from — a Per-sian sea! — Pearl that Cle - o - pa - tra gave

*p dolcissimo*

Mme A.

Love-gage to — An - to - ny, — An - to - ny, her lord and slave,

Mme A.

*incalzando*  
Mes - sen - ger To him from her, Mes - sen - ger To him from her

Mme A.

Through march of a - ges brought to me! — She held thee in her

Slowly, very freely, with subdued passion

Mme A.

fin - ger - tips, She press-ed thee to — her pout - ing lips, — She

*p ma marcato*

Mme A. gave thee kiss - es that should be Re - spon - ses to Love's

Mme A. *p* Lit - a - ny! O, won - der of the O - ri - ent,

*ma marcato*

Mme A. Love - to - ken Cle - o - pa - tra sent, Her at - mo - sphere a -

*Con passione*

*cresc.* *molto* *mf*

*Red.* \*

Mme A. - bout thee lies Un - spoiled by cen - tu - ries;

Mme A.

*p*

O pearl that on her

*pp*

Mme A.

bo-som then— rose and fell To the sweet ti-dings of her breath

*p dolce*

Mme A.

Ma-gic of— her beau-ty spell lin-gers, un-a-shamed by death, As

*p*

*incalzando.*

Mme A. mem'-ry of a mo - ther shell, mem - o - ry of a mo - ther shell

Mme A. In a pearl's lus - tre still — lin - ger - eth — 0

(Slowly, very freely)

Mme A. Cle - o - pa - tra Queen Cle - o - pa - tra Through

Mme A. twice — ten hun-dred years — Thy spi - rit — sings,

*p ma marcato*



Mme A.

My spi-rit hears, Count love— a - bove— all oth-er things! — Un -

Mme A.

- to my youth that chal - lenge rings — Un - to that truth my

Mme A.

*Con passione*

cou-rage clings — Love is thy lord and king — of —

*cresc. - - - - - molto mf*

*Red. \**

Mme A.

kings! Give all, give all to love! —

*p pp ppp*

*Red. \**

No 11.

## FINALE SCENE II-ACT I.

Music by  
HUGO FELIX.

*Allegro moderato.*

Jecks.  Who is the gent?

1st Director.  The

2nd Director.  The

3rd Director.  The


*Allegro moderato.*

Piano. 

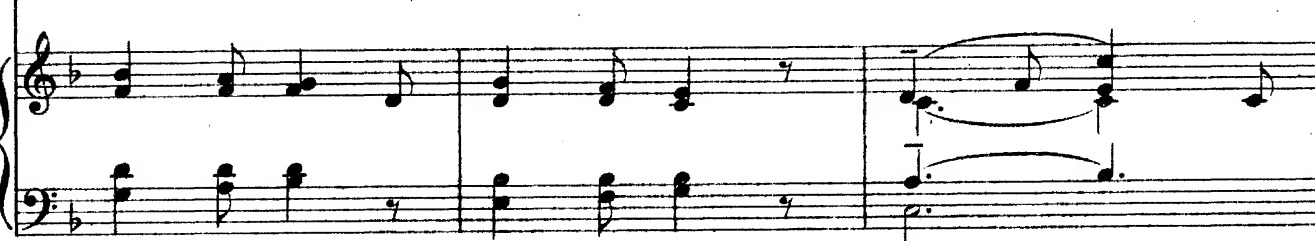
GIRLS.

 The Duke of Trent, Your

1st D.  Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

2nd D.  Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

3rd D.  Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!



GIRLS *DUKE.*  
Grace, good ev - 'ning! Though my

*DUKE.*  
a - gent has told you That I would have sold you A

*Con Ped.*

*DUKE.*  
build - ing site - To my mo - ther, the Dow - a - ger

*DUKE.*  
Duch - ess al - low a Ma - ter - nal right! Both my

1st D.  
2nd D.  
3rd D.

*pp*  
He is right!  
*pp*  
He is right!

DUKE.

sis - ter and mo - ther, Sup - port - ing each oth - er-

DUKE.

Beg me not to sell. And the Dow - a - ger Duch - ess On

DUKE.

sen - ti - ment touch - es With tears as well!

SOP. & ALTO.

TENOR.

CHO.

BASS.

And the *pp*

Dow - a - ger Duch - ess On sen - ti - ment touch - es

*pp* And the Duch - ess His heart touch - es With tears as well! —

CHO. *pp* And the Duch - ess His heart touch - es With tears as well! —

*pp* And the Duch - ess His heart touch - es With tears as well! —

*Listesso tempo.* DUCHESS. *a tempo*

Who are these la - dies?

*f* *colla voce* *p a tempo*

*Allegretto.* PEARL GIRLS.

We are the Pearl Girls Of Pal - my - ra fame! — The

JECKS.  Oh,

GIRLS.  top girls Of shop girls The *crème de la crème!*



JECKS.  what an op - por - tu - ni - ty To start our new ad - ver - tise - ment! Pre -



JECKS.  - sent - ing with im - pu - ni - ty Miss Pep - loe to the Duke of Trent!

1st D.  We

2nd D.  We

3rd D.  We



1st D.  
2nd D.  
3rd D.

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

JECKS.

Gliss.

Stop, la - dies,

Red.

\*

RECIT.

DUCK.

Who is it?

JECKS.

stop! My niece is on a

GIRLS.

What is it?

RECIT.

*fp*

Red.

DUCH. Dear me! Who is she? Ma-dame  
 DUKE. Dear me! Who is she? Ma-dame  
 JECKS. vi - sit A vi - sit To this shop! Ma-dame Al - va-rez!

*And. \* And. \* And. \* And. \**

DUCH. Al - va-rez!  
 DUKE. Al - va-rez!  
 JECKS. Pur - chas-ing pearls of re-mark-a-ble pu - ri - ty, Not from the

*Allegretto.*

*pp* *leggiere*

JECKS. us - u - al mo - tive of -snob - ber - y, But to be mere - ly a bet - ter se -



JECKS. *3* *3* *3* *3*  
 - cu - ri - ty Than a - ny oth - ers, to guard a - gainst

DUCH. *3*  
 Ma - dame

DUKE. *3*  
 Ma - dame

JECKS. *3* *3*  
 rob - ber - y! Here's my niece, Ma - dame Al - va - rez!

Others. *3*  
 ALL OTHERS. Unison.  
 Ma - dame

*rallentando un poco* *3*  
 DUCH. Al - va - rez! The Queen of Bue - nos Ay - res!

*rallentando un poco* *3*  
 DUKE. Al - va - rez! The Queen of Bue - nos Ay - res!

*rallentando un poco* *3*  
 Others. Al - va - rez! The

*rallentando un poco*

MIRANDA.

DUCH. Yes! Yes!

DUKE. Yes!

JECKS. Yes!

Others. mul - ti - mil - lion - air - ess! Yes!

*mf dolce*

Petite Valse.

MIRANDA. (aside)

DUCHESS.

DUCH. I'm de - light - ed! I'm most ex - ci - ted! I'm the

*p*

DUCH.

Dow - a - ger Duch - ess of Trent, you know - I

## MIRANDA.

DUCH. said I'd call on you! When peo - ple fall on you so, Con - ver -

MIR. - sa - tion won't flow! \_\_\_\_\_

We're de - light - ed! we're

CHO. We are de -

most ex - ci - ted; She's the Dow - a - ger Duch - ess of Trent, you know!

CHO. light - ed! most ex - ci - ted; The Duch - ess of Trent, you know!

She's the Duch - ess of Trent, you know!

MIR. You have heard of me! Is it ab - surd of me

Un poco più. DUCHESS.

MIR. Such sur - prise to show? This is my  
No sur - prise we'll show!

CHO. No sur - prise we'll show!

No sur - prise we'll show! Un poco più.

*mf*

*ff*

*Ad.*

DUCH. son, Har - ry— He is the Duke of Trent!

*ff*

*Ad.*

\*

Con passione. MIRANDA to DUKE.  
(Spoken)  
Why

Valse lente.

*ff* *pp*

Red. \*

do you look at me so strangely? Have we ever met before? DUKE  
No,

no! I beg your pardon! But you are different from what I expected! How? MIRANDA.

DUKE.  
Well— I thought you would be more foreign. MIRANDA (with a little laugh)  
You thought I

should be a wild woman from the West?— You see, as we say in Spanish.

Moderato.  
MIRANDA. (*gliding into song imperceptibly.*)

Ca - sa - rás y a - man - sa - rás: Mar-riage makes a girl so tame—

*pp*

MIR.

I'm a wid-ow, you know, Now I seem So meek and mild— Would you

*p*

MIR.

dream That I have been a Rath - er wild And reck - less child In my

*p*

MIR.

na - tive Ar - gen - ti - na? Quite as wild a lit - tle scamp as Ev - er

*mf*

## Allegro di bravura.

MIR. scam-per'd ov-er Pam-pas!

CHO. Ov-er the Pam-pas!

Ov-er the Pam-pas!

Ov-er the Pam-pas!

ff

ff

Allegro di bravura.

MIR. Ov-er the Pam-pas far and wide Once on a time I used to ride.—  
O, shall I ev-er ride a-gain Out on the op-en roll-ing plain—

*p*

MIR. Ov - er the Pam-pas! Po - co a po - co Se va le - jòs.—  
Ov - er the Pam-pas! Po - co a po - co Se va le - jòs.—

MIR.

Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!  
 Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!

MIR.

Loose to the wind my hair was fly - ing,  
 So with a girl whose days are fly - ing,

*mf*

Ov - er the Pam - pas!  
 Ov - er the Pam - pas!

CHO.

*mf*

Ov - er the Pam - pas!  
 Ov - er the Pam - pas!

*mf*

Ov - er the Pam - pas!  
 Ov - er the Pam - pas!

MIR.

Wild - ly fly-ing, as we sped, — On to the West, where day was dy-ing  
 Swift - ly fly-ing, laugh - ter - led; — Near to a laugh a tear is ly-ing,



MIR. 

In a blaze of red! Ov-er me: flamed the op - en sky, And  
If the truth be said! O, for the cloud - less op - en sky, And

MIR.  (Shouting)

cow-boys fol-low-ing me would cry:} He - he - he, He - ja, He - ja - je!  
cow-boys fol-low-ing me to cry:}

MIR. 

Lit-tle girl, don't run a - way! Will you mar-ry me some - day?

MIR.  (Shouting)

He - hi - he! Can - t'ring on, I'd say-

*Poco meno*

MIR. *p*

Ca - sa - ràs y a - man - sa - ràs: Mar-riage makes a girl so tame: Per -

MIR.

- haps I will- Per - haps I may- And p'haps I'll keep to my mai - den name, - So

*a tempo* (Shouting)

MIR.

spare your Hè - ja, hèl''

(Shouting)

CHO.

Hè - hè - hè, Hè - jà,

*mf a tempo*

Hè - hè - hè, Hè - jà,

First system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has three staves: a single staff at the top, and a grand staff (treble and bass clef) below it, with the label "CHO." to the left. The piano accompaniment is a grand staff. The key signature has one sharp (F#). The lyrics are: "Hè - jà - jè! Don't ev - er run a - way!"

Hè - jà - jè! Don't ev - er run a - way!

CHO. Hè - jà - jè! Don't ev - er run a - way!

Hè - jà - jè! Don't ev - er run a - way!

Second system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has three staves: a single staff at the top, and a grand staff (treble and bass clef) below it, with the label "CHO." to the left. The piano accompaniment is a grand staff. The key signature has one sharp (F#). The lyrics are: "Will you mar - ry me some day?"

Will you mar - ry me some day?

CHO. Will you mar - ry me some day?

Will you mar - ry me some day?

MIRANDA.  
"I'm

*(Shouting.)*  
Hè - hè - hè Then she used to say: \_\_\_\_\_

CHO.  
Hè - hè - hè Then she used to say: \_\_\_\_\_

Hè - hè - hè Then she used to say: \_\_\_\_\_

MIR.  
o - ver the plains and far a - way So spare your Hè - ja - hè!

So spare your Hè - ja - hè!

CHO.  
spare your Hè - ja - hè!

spare your Hè - ja - hè!

*p* *ff* *D.C.*

JECKS.  
Our time per-mits No more de-lay; Now to the

MIRANDA.  
I am rea-dy!

DUCHESS.  
I'll call on

JECKS.  
Ritz We'll make our way!

MIR.  
Do! Pray,

DUCH.  
you to-mor-row.

DUKE. *p*  
And may I, too?

JECKS.  
Pray.

*Ad.* \*

MIR. *pp*  
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing, I'll

DUCH. *pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing! She

DUKE. *pp*  
I think she is charm - ing, Not ve - ry a - larm - ing! Though

JECKS. *pp*  
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing! Do

SHOP PEOPLE.  
(to one another.) *pp*  
She's no - bo - dy harm - ing, And won't it be charm - ing? She'll

SOCIETY PEOPLE.  
(to one another.) *pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

*pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

*pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

MIR. do my best to please Her Grace. The fam - i - ly du - cal To -

DUCH. has dis - tinc - tion, al - so grace. And Bet - ty shall *too* call To -

DUKE. she be - longs to such a race. And glad - ly I'll *too* call To -

JECKS. what you can to please Her Grace. The fam - i - ly du - cal To -

SHOP PEOPLE.

do her best to please Her Grace. A fam - i - ly du - cal I

do her best to please Her Grace. A fam - i - ly du - cal I

do her best to please Her Grace. A fam - i - ly du - cal I

SOCIETY PEOPLE.

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -



MIR. - mor - row on *you* call A curt - sey will meet the case! \_\_\_\_\_

DUCH. - mor - row if *you* call, Which I hope will be the case! \_\_\_\_\_

DUKE. - mor - row if *you* call, Which I hope will be the case! \_\_\_\_\_

JECKS. - mor - row on *you* call A curt - sey will meet the case! \_\_\_\_\_

SHOP PEOPLE.  
fan - cy on *few* call: I wish I were in her place! \_\_\_\_\_

SOCIETY PEOPLE.  
fan - cy on *few* call: I wish I were in her place! \_\_\_\_\_

- mor - row if *you* call, Which I hope will be the case! \_\_\_\_\_

- mor - row if *you* call, Which I hope will be the case! \_\_\_\_\_

- mor - row if *you* call, Which I hope will be the case! \_\_\_\_\_



MIR. *(Byles enters with Miranda's box.)*  
Now, I'm rea-dy to start!

BYLES.  
Where for?

MIR. No, no!

BYLES. Go,

JECKS.  
Are you go-ing to Al - ba - nia?

MIR. A - jour - ney much more dif - fi - cult! Much more! But

BYLES. go! Much more!

JECKS. Much more!

MIR. for - tu - nate - ly I ex - ult In fac - ing dan - ger!

BYLES. Ex -

Allegro.

MIR. Will Lon - don take me to its heart, - A per - fect stran - ger?

BYLES. - cel - si - or!

DUCHESS. My

DUCH. dear, I do, And all the smart - est of the smart Will

MIR. Will do so, too!

DUCH. do so too! And I en - gage you'll

BYLES. I'd do so, too!

Will do so, too!

CHO. Will do so, too!

Will do so, too!

DUCH. be they rage! All Lon - don run - ning af - ter you!

mf

CHO. All

mf

All

mf

All

## Allegro di Bravura.

*Lo stesso tempo. (♩ = ♩.) rit. ff Shouting.*

DUCH. Hè - hè - hè, Hè - ja - hè - ja - jè!

CHO. Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

*Allegro di Bravura.*

DUCH. Don't ev - er run a - way We hope you've come to stay! ———

CHO. Don't ev - er run a - way We hope you've come to stay! ———

Don't ev - er run a - way We hope you've come to stay! ———

Don't ev - er run a - way We hope you've come to stay! ———

MIR. I won't run a - way, Ah!

MAISIE  
DAISY. She won't run a - way, Ah!

DUCH. We so hope you'll stay! Ah!

DUKE. We so hope you'll stay! We do so hope

JECKS. She won't run a - way! You shall hear Hè - hè -

BYLES. Will she go a - way? What is this Hè - hè -

Hè - hè - hè, Where you stroll or stay\_\_\_\_\_ You shall hear Hè - hè -

CHO. Hè - hè - hè, Where you stroll or stay\_\_\_\_\_ You shall hear Hè - hè -

Hè - hè - hè, Where you stroll or stay\_\_\_\_\_ You shall hear Hè - hè -



MIR.  Ah!

MAISIE  
DAISY.  Ah!

DUCH.  Ah!

DUKE.  you will stay, — Al-though you may — not

JECKS.  -hè from our cho-rus gay, It will be Hè - hè - hè for her

BYLES.  -hè from our cho-rus gay, Why do they say Hè - hè? I will,

 -hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

CHO.  -hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

 -hè, from our cho-rus gay, — It will be Hè - hè - hè, for you



MIR. Ah! So you may spare your

MAISIE. Ah! And we won't spare our

DAISY. Ah! And we won't spare our

DUKE. find us gay Do stay And we won't spare our

JECKS. night and day To make her stay And let me share your

BYLES. if I may It turns me grey I do not care for

night and day So you must stay And we won't spare our

CHO. night and day So you must stay And we won't spare our

night and day So you must stay And we won't spare our

*Red. \* Red. \* Red. \* Red. \**

*Largo.*

MIR. *Hè - jà, hè!*

MAISIE. *Hè - jà, hè!*

DAISY. *Hè - jà, hè!*

DUCH. *Hè - jà, hè!*

DUKE. *Hè - jà, hè!*

JECKS. *Hè - jà, hè!*

BYLES. *Hè - jà, hè!*

*Hè - jà, hè!*

CHO. *Hè - jà, hè!*

*Hè - jà, hè!*

*Largo. Curtain.*

*ff*

END OF ACT I.



## Act II.

Nº 12.

## OPENING SCENE and CHORUS.

Music by  
HOWARD TALBOT.

*Allegro moderato.*

Piano.

*f* *mf*

*Ad.* \* *Ad.* \* *Ad.* \*

*Ad. simile*

*Curtain.*

musical score for piano, measures 25630-25634. The score is written for piano (p) and includes dynamic markings *f marcato* and *ff*, and the instruction *poco a poco cresc.* The key signature is one sharp (F#).

Measures 25630-25634:

- Measure 25630: Treble clef, F# major, 4/4 time. Treble: eighth-note chords (F#4, A4, C#5) and (F#4, A4, C#5). Bass: eighth-note chords (F#2, A2, C#3) and (F#2, A2, C#3).
- Measure 25631: Treble clef, F# major, 4/4 time. Treble: eighth-note chords (F#4, A4, C#5) and (F#4, A4, C#5). Bass: eighth-note chords (F#2, A2, C#3) and (F#2, A2, C#3).
- Measure 25632: Treble clef, F# major, 4/4 time. Treble: eighth-note chords (F#4, A4, C#5) and (F#4, A4, C#5). Bass: eighth-note chords (F#2, A2, C#3) and (F#2, A2, C#3).
- Measure 25633: Treble clef, F# major, 4/4 time. Treble: eighth-note chords (F#4, A4, C#5) and (F#4, A4, C#5). Bass: eighth-note chords (F#2, A2, C#3) and (F#2, A2, C#3).
- Measure 25634: Treble clef, F# major, 4/4 time. Treble: eighth-note chords (F#4, A4, C#5) and (F#4, A4, C#5). Bass: eighth-note chords (F#2, A2, C#3) and (F#2, A2, C#3).

CHO. *pp*  
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:  
*pp*  
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:

CHO.  
 What of Ma - dame - this of Ma - dame - that of Ma - dame A!  
 What of Ma - dame - this of Ma - dame - that of Ma - dame A!

CHO.  
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says - Do  
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says - Do

CHO. you be - lieve that I be - lieve the half of what you say?

you be - lieve that I be - lieve the half of what you say? Do

*mf*

CHO. What of Ma - dame— this of Ma - dame— that of Ma - dame A! Do

you be - lieve that I be - lieve the

CHO. *molto cresc.* you be - lieve that I be - lieve the half of all you say? But they *f marcato*

half of all you say? But they

CHO.

do say, Did not you say. She's ex-pect-ed here to -

CHO.

- day. She is ex-pect-ed here to - day She is ex -

CHO.

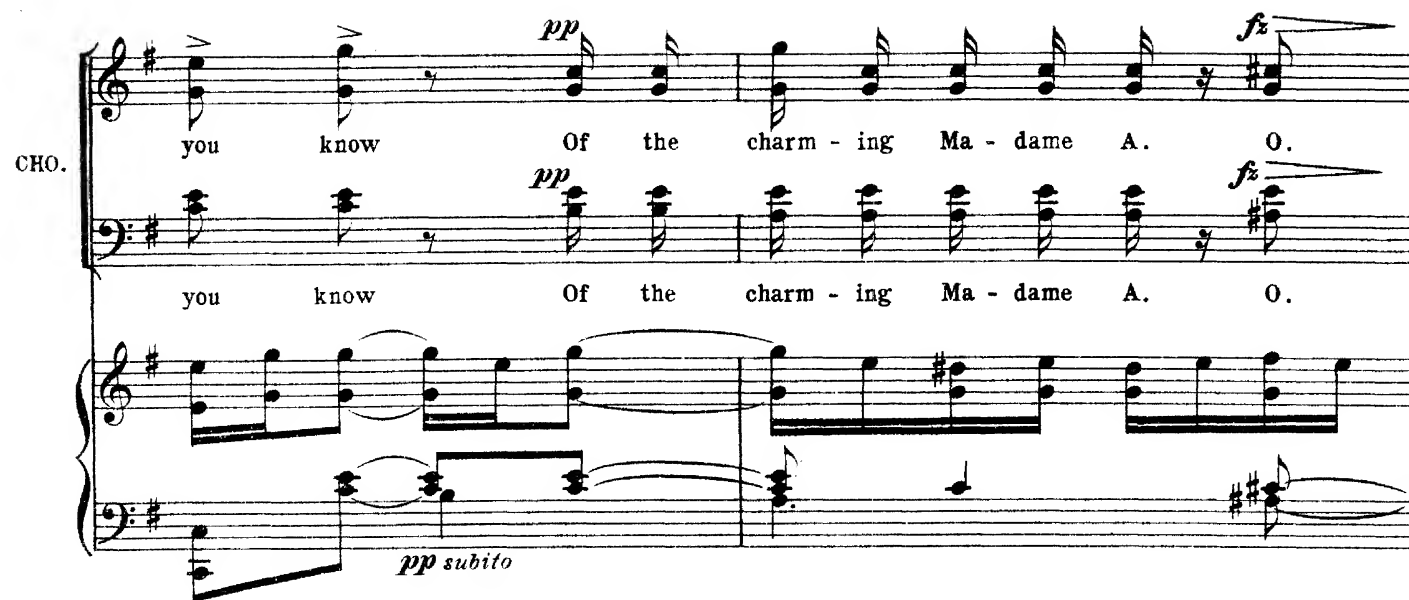
- pect - ed here to - day. Ve - ry few know more than

CHO. you know Of the charm - ing Ma - dame A. O.

you know Of the charm - ing Ma - dame A. O.

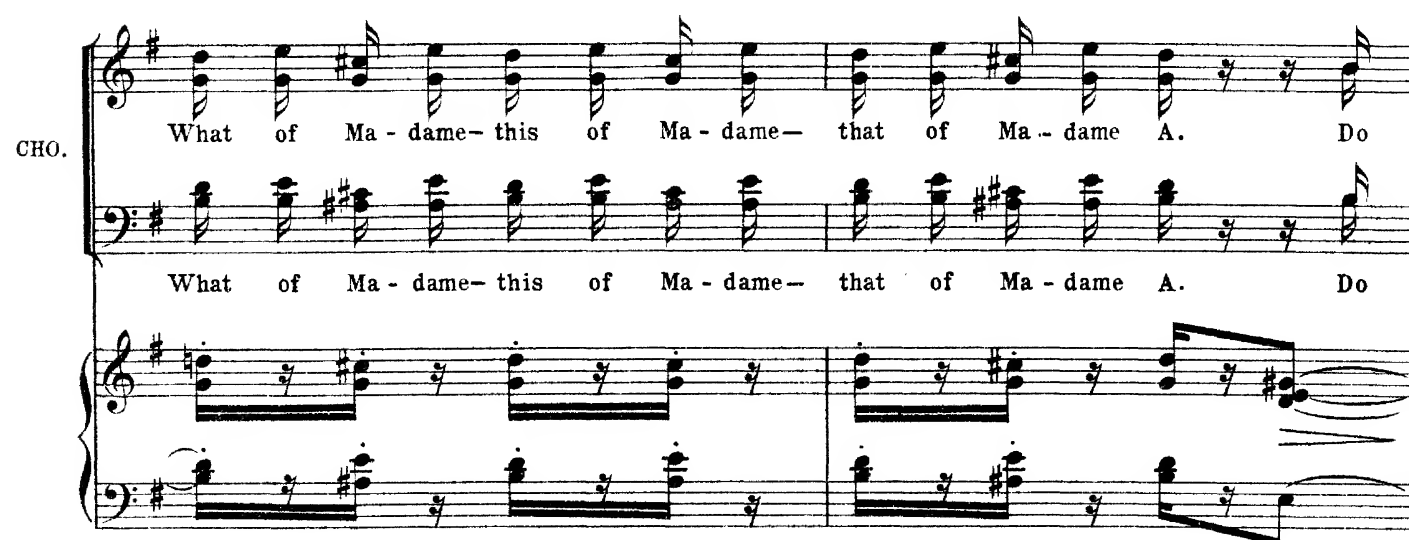
*pp* *pp* *fz* *fz*

*pp subito*



CHO. What of Ma - dame - this of Ma - dame - that of Ma - dame A. Do

What of Ma - dame - this of Ma - dame - that of Ma - dame A. Do



CHO. you be - lieve that I be - lieve the half of all you say?

you be - lieve that I be - lieve the half of all you say?

*dim.* *pp*



CHO. *pp*

The half of all you say,

The half of all you say,

CHO. The half of all you say?

The half of all you say?

*pp*

*dim.*

*ppp*

Nº 13.

## SONG.— (Pringle) &amp; Chorus of Girls.

"I WRITE LITTLE PERSONAL PARS."

Music by  
HOWARD TALBOT.

Allegro scherzando.

Pringle.

Piano.

PRIN.

I write lit - tle per - son - al pars —  
read that Lord H. is in town —

PRIN.

— Of so - ci - e - ty's do - ings di - ur - nal, Which I  
— (Tho' his Lord - ship you'll nev - er set eyes on,) Yet the



PRIN.

ven - ture to say are the prop and the stay Of a  
 know - ledge he's near may per - suade you a Peer Has dropp'd

PRIN.

high - ly re - spec - ta - ble jour - nal, For my  
 in - to your so - cial ho - ri - zon. Then you

PRIN.

Ed - i - tor pro - per - ly bars A - ny  
 see that a duch - ess is down With a

PRIN.

ar - ti - cle length - y or sol - emn; But he  
 com - mon ca - tarr - hal af - fec - tion, She is

PRIN.

wel - comes with glee a - ny mat - ter from me For my  
ill with the "flu" so, it hap - pens, are you - What an

*p*

PRIN.

dai - ly so - ci - e - ty col - umn, My  
ar - is - to - cra - tic con - nec - tion! An

*cresc.*

GIRLS.

GIRLS.

dai - ly so - ci - e - ty Col - umn! Oh, the  
ar - is - to - cra - tic con - nec - tion! It is

*p* *mf*

PRINGLE.

PRIN.

pop - u - lar pa - late is itch - in' For the  
one of those nat - u - ral touch - es Which the

*p*

GIRLS.

in - no - cent gos - sip I'm rich in, And the la - dy up -  
heart of Su - burb - i - a clutch - es; Mak - ing all the world

GIRLS.

*rall.*  
-stairs Ve - ry fre - quent - ly shares, Such a taste with the cock in her  
kin, And you don't care a pin When you learn you are ill like - a

*rall.* *p* *allegro*

PRINGLE, GIRLS & FULL CHORUS.

GIRLS.

kitch-en! Tra, la, la, la, Tra, la, la, la,  
duch-ess! Tra, la, la, la, Tra, la, la, la,

PRIN & GIRLS.

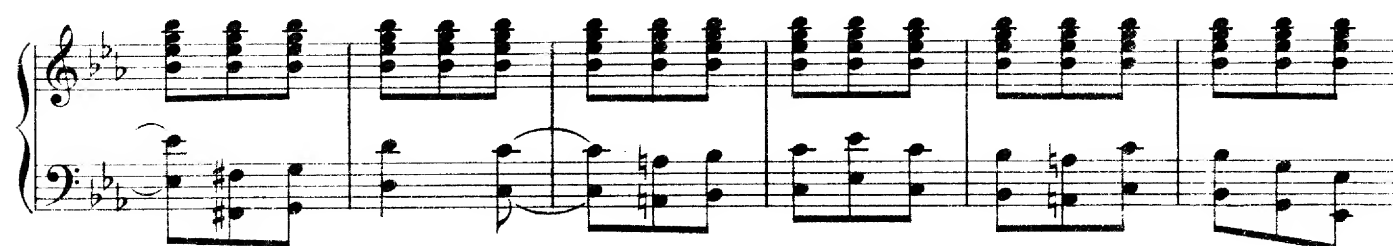
1. Tra, la, la, la, la, la, la, la, la, la! 2. If you la! *Grandioso*  
Tra, la, la, la, la, la, la, la, la, la!

*f* *D.C.*

## DANCE.

*rubato* *a tempo*

*rall.* *f* *p* *a tempo*



Nº 14.

## DUET.— (Lady Betty &amp; Jaffray.)

"I WAS TAUGHT TO BE KIND TO ANIMALS."

Music by  
HUGO FELIX.

Allegretto.

Lady Betty.

Piano.

I was

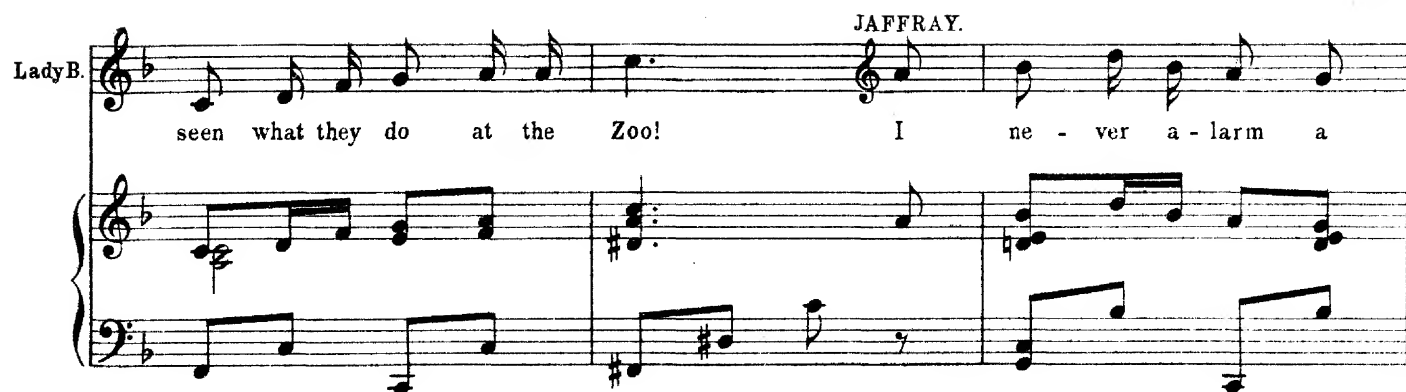
Lady B.

taught to be kind to an - i - mals When I was a child of

Lady B.

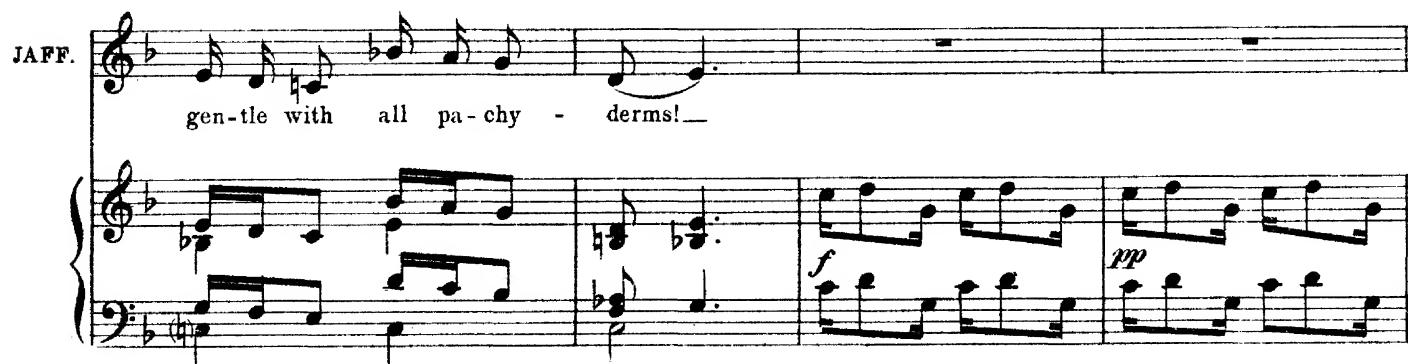
two; And I sum — up young men And their char - ac - ters — when I have

JAFFRAY.

Lady B.  seen what they do at the Zoo! I ne-ver a-larm a

JAFF.  lla - ma, The ti - ger at me ne - ver squirms; And I

JAFF.  sel - dom get cross With the rhi - no - ce - ros - I am

JAFF.  gen-tle with all pa - chy - derms! -

*REFRAIN.* *p* *JAFFRAY.* *LADY BETTY.*

Lady B. *Let's take a stroll in the Zoo— Do, Where we shall be on-ly two— You*

*JAFFRAY.* *LADY B.*

Lady B. *And I to chat a-lone— Who'll be my chap-er-on? Why not the old kan-ga - roo? True!*

*JAFFRAY.* *LADY BETTY.* *JAFFRAY.*

JAFF. *Ride on the el-e-phant high— Why? I think we might as well try— I*

*Lady B.* *JAFF.*

Lady B. *Un-til we go home to by - Bye!*

JAFF. *And you to be a-lone, Perch'd on a sort of throne. Un-til we go home to by - Bye!*



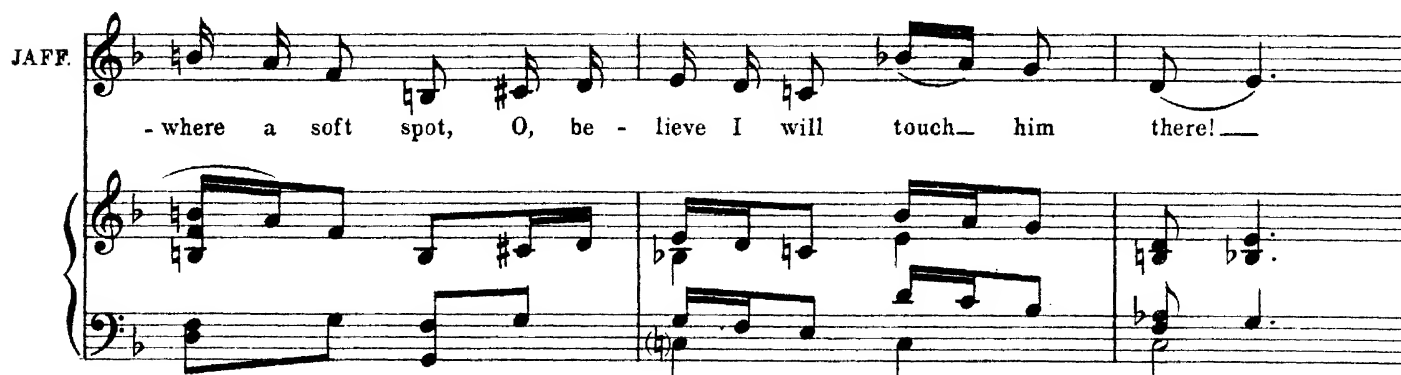
Lady B. Have you buns— for the hip - po -

Lady B. - po - ta - mus? Re - fresh - ment of which he's fond? Though a -

Lady B. - fraid— of har-poons In his na - tive la - goons, He de - lights in our Spiers and

JAFFRAY.  
Lady B. Pond! I'll laugh with the gay hy - ae - na, And

JAFF.    
 grieve with the griz - zly bear; If the leo-pard has got A - ny -

JAFF.    
 - where a soft spot, O, be - lieve I will touch— him there!—

REFRAIN.   
 Lady B.    
 Let's take a stroll in the

JAFFRAY.   
 Lady B.    
 Zoo— Do! Where we shall be on - ly two— You

JAFFRAY.

Lady B. And I to chat a-lone- Who'll be my chap-er-on? Why not the old kan-ga -

LADY BETTY.

JAFFRAY.

LADY BETTY.

JAFF. - roo? True! Ride on the el-e-phant high- Why?

JAFFRAY.

Lady B. I think we might as well try- I And you to be a-lone,

Lady B. Un-til we go home to by - Bye!

JAFF. Perch'd on a sort of throne. Un-til we go home to by - Bye!

## DANCE.

*mf*

*meno mosso*

*a tempo*

*meno*

*a tempo*

*f*

*pp*

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic marking. The second system features a crescendo hairpin. The third system includes a piano (*p*) dynamic marking. The fourth system features a piano (*p*) dynamic marking. The fifth system concludes with a forte (*f*) dynamic marking. The notation is written in a clear, professional style, typical of a music manuscript.

## Nº 15.

**TANGO DUET— (Miranda & Jecks) and CHORUS**  
 (with Mabel, Duchess, Lady Betty, M<sup>rs</sup> Baxter-Browne,  
 Duke, Cunningham, Pringle & Matlock.)

"OVER THERE!"

Music by  
**HUGO FELIX.**

*Allegretto energico.*

Miranda. 

Piano. 

*Animato.*

MIR. 

I'm the May-'ress Of



*And.* \*

MIR. 

gay Bue - nos Ay - res!

JECKS. 

And our May - 'ress

BOTH. 

Is an



MIRANDA.

BOTH. *heir - ess!* For the mul - ti - est mil - lion - air -

MIR. *- ess* O - ver there is Made a

JECKS. BOTH.

MIRANDA.

BOTH. *May - 'ress.* I am glad that you should see me,

MIR. I de - clare: You are ra - ther slow and dream - y,

MIR. You're a - ware:

JECKS. But we're leav - ing no - thing un - done That 'll

Tempo di Habanera.

MIR. That would be done by a mul - ti - mil - lion -

JECKS. wake up good old Lon - don That would be done by a mul - ti - mil - lion -

Tempo di Habanera.

MIR. - aire \_\_\_\_\_ You may do as the Ro - mans in

JECKS. - aire O - ver there! You may do as the Ro - mans in

*poco rit.* *ten.* *ten.*

*poco rit.* *ten.* *ten.*

*poco rit.*



*a tempo*

MIR. Rome \_\_\_\_\_ But you can't do, what I do at

*a tempo*

MAB. DUCH. O - ver here! \_\_\_\_\_

*a tempo*

Lady B. M<sup>rs</sup>B.B. O - ver here! \_\_\_\_\_

*a tempo*

JECKS. Rome, O - ver here! \_\_\_\_\_ But you can't do, what she does at

*a tempo*

DUKE. CUN. O - ver here! \_\_\_\_\_

*a tempo*

PRIN. MAT. O - ver here! \_\_\_\_\_

*a tempo*

SOPRANO & CONTRALTO. *p* > O - ver here!

*a tempo*

TENOR. *p* > O - ver here!

CHO. *a tempo*

BASS. *a tempo* *p* > O - ver here!

*a tempo*

*ten.*

*a tempo*

MIR. home \_\_\_\_\_ With a dis-po - si - tion sun-ny, I am

*a tempo*

MAB. DUCH. O - ver there! \_\_\_\_\_

*a tempo*

Lady B. Mrs. B. O - ver there! \_\_\_\_\_

*a tempo*

JECKS. home O - ver there! \_\_\_\_\_ With a dis-po - si - tion sun-ny, She is

*a tempo*

DUKE. CUN. O - ver there! \_\_\_\_\_

*a tempo*

PRIN. MAT. O - ver there! \_\_\_\_\_

*a tempo*

O - ver there! *p* >

*a tempo*

CHO. O - ver there! *p* >

*a tempo*

O - ver there! *p* >

*a tempo*

MIR. fond of spend - ing money In that land of milk and honey O - ver there!

MAB. DUCH. UNISON. O-ver there!

Lady B. M<sup>rs</sup> B.B. UNISON. O-ver there!

JECKS. fond of spend - ing money In that land of milk and honey O - ver there!

DUKE. CUN. O - ver

PRIN. MAT. O - ver

O-ver there!

CHO. O - ver

O - ver

*f* *ff*

MIR.  O - ver here!

MAB. DUCH.  We may do as the Ro - mans in Rome O - ver

Lady B. MFSB.B.  We may do as the Ro - mans in Rome O - ver

JECKS.  O - ver here!

DUKE. CUN.  UNISON.  
there! We may do as the Ro - mans in Rome O - ver

PRIN. MAT.  there! We may do as the Ro - mans in Rome O - ver

 O - ver here We may do as the Ro - mans in Rome

CHO.  there! O - ver here We may do as the Ro - mans in Rome

 there! O - ver here We may do as the Ro - mans in Rome



MIR.  O - ver here! \_\_\_\_\_

MAB. DUCH.  here. But we can't do what they do at home O - ver

Lady B. M<sup>rs</sup> B.B.  here. But we can't do what they do at home O - ver

JECKS.  O - ver here \_\_\_\_\_

DUKE. CUN.  here. But we can't do what they do at home O - ver

PRIN. MAT.  here. But we can't do what they do at home O - ver

 — O - ver here! But we can't do what they do at home \_\_\_\_\_

CHO.  — O - ver here! But we can't do what they do at home \_\_\_\_\_

 — O - ver here! But we can't do what they do at home \_\_\_\_\_



MIR. — We chuck a-way our mon-ey. If we burn it we don't care.

MAB. DUCH. there! — They chuck a-way their mon-ey. If they burn it they don't care. O - ver

Lady B. Mrs B.B. there! — They chuck a-way their mon-ey. If they burn it they don't care.

JECKS. — We chuck a-way their mon-ey. If we burn it we don't care. O - ver

DUKE. CUN. there! — We chuck a-way their mon-ey. If we burn it we don't care.

PRIN. MAT. there! — We chuck a-way their mon-ey. If we burn it we don't care.

— O - ver there! They chuck a-way their mon-ey. If they burn it they don't care. O - ver *mf*

CHO. — O - ver there! They chuck a-way their mon-ey. If they burn it they don't care. O - ver *mf*

— O - ver there! They chuck a-way their mon-ey. If they burn it they don't care.



MIR.  O - ver there, o - ver there! O - ver there, o - ver there!

MAB. DUCH.  there! O - ver there! there! O - ver there, o - ver there! O - ver there, o - ver there!

Lady B. M<sup>rs</sup> B.B.  O - ver there, o - ver there! O - ver there, o - ver there!

JECKS.  O - ver there, o - ver there! O - ver there, o - ver there!

DUKE. CUN.  there O - ver there! there! O - ver there, o - ver there! O - ver there, o - ver there!

PRIN. MAT.  O - ver there, o - ver there! O - ver there, o - ver there!

 there! O - ver there! there! There's

CHO.  there! O - ver there! there! There's

 O - ver there, o - ver there! O - ver there, o - ver there! There's



no - thing on earth to com - pare What they dare

CHO. no - thing on earth to com - pare What they dare

no - thing on earth to com - pare With a mil - lion - aire

*poco rit.*

*poco rit.*

*poco rit.*



Tempo I. (Animato.)

MIR.  
O - ver there! \_\_\_\_\_

MAB.  
DUCH.  
O - ver there! \_\_\_\_\_

Lady B.  
M<sup>rs</sup> B.B.  
O - ver there! \_\_\_\_\_

JECKS.  
O - ver there! \_\_\_\_\_

DUKE.  
CUN.  
O - ver there! \_\_\_\_\_

PRIN.  
MAT.  
O - ver there! \_\_\_\_\_

CHO.  
O - ver there! \_\_\_\_\_

O - ver there! \_\_\_\_\_

Tempo I. (Animato.)

*a tempo* *p*

MIRANDA.

If you can, go And stud - y the Tan - go—

JECKS. BOTH.

Let a man— go When he can— go.

MIRANDA.

With a spice of the Span - ish Fan - dan - go,

JECKS. BOTH. MIRANDA.

Let the Tan - go With a bang— go! You have

MIR.

nev - er, nev - er seen — a Dance so rare As our

The first system of the musical score for MIR. features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef, both with a key signature of two flats. The melody is simple and rhythmic, with the lyrics 'nev - er, nev - er seen — a Dance so rare As our' written below the vocal line.

MIR.

own in Ar - gen - ti - na— You would stare! Don't i -

The second system of the musical score for MIR. continues the vocal line and piano accompaniment. The vocal line has a key signature change to one flat (B-flat) and a common time signature. The piano accompaniment remains in two flats. The lyrics 'own in Ar - gen - ti - na— You would stare! Don't i -' are written below the vocal line.

BOTH.

- mag - ine { I'm } ro - manc - ing When { I } tell you how en - tranc - ing Is the

The third system of the musical score for BOTH. features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef, both with a key signature of one flat. The melody is simple and rhythmic, with the lyrics '- mag - ine { I'm } ro - manc - ing When { I } tell you how en - tranc - ing Is the' written below the vocal line.

Tempo di Habanera.

MIR.

Tan - go as we do it ev - 'ry - where — You may

JECKS.

Tan - go as we do it ev - 'ry - where O - ver there You may

Tempo di Habanera.

The fourth system of the musical score for MIR. and JECKS. features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of a right hand in a treble clef and a left hand in a bass clef, both with a key signature of one flat. The melody is simple and rhythmic, with the lyrics 'Tan - go as we do it ev - 'ry - where — You may' for MIR. and 'Tan - go as we do it ev - 'ry - where O - ver there You may' for JECKS. written below the vocal lines.

*poco rit.* *a tempo*

MIR. dance as the Ro - mans in Rome \_\_\_\_\_ But you

MAB. DUCH. UNISON. > O - ver here! \_\_\_\_\_

Lady B. M<sup>rs</sup>B.B. UNISON. > O - ver here! \_\_\_\_\_

JECKS. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But you

DUKE. CUN. UNISON. > O - ver here! \_\_\_\_\_

PRIN. MAT. UNISON. > O - ver here! \_\_\_\_\_

O - ver here! \_\_\_\_\_

CHO. *p* > O - ver here! \_\_\_\_\_

O - ver here! \_\_\_\_\_

O - ver here! \_\_\_\_\_



MIR. *ten. a tempo*  
*can't* dance as we dance at home \_\_\_\_\_ Tho' the

MAB. DUCH. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

Lady B. Mrs B.B. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

JECKS. *ten. a tempo*  
*can't* dance as we dance at home O - ver there! \_\_\_\_\_ Tho' the

DUKE. CUN. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

PRIN. MAT. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

CHO. *a tempo*  
 O - ver there!

*ten. a tempo*

The musical score is written for a full vocal ensemble and piano. The vocal parts are arranged in staves with lyrics underneath. The piano part is at the bottom, featuring a melody in the right hand and a bass line in the left hand. The score includes tempo markings such as 'ten.' (tenth) and 'a tempo'. The lyrics are: 'can't dance as we dance at home \_\_\_\_\_ Tho' the' and 'O - ver there! \_\_\_\_\_ Tho' the'. The piano part has a melody in the right hand and a bass line in the left hand, with a tempo marking of 'a tempo'.

*cresc. poco a poco*

MIR. people here are quite full Of the notion it is fright-ful, They would think it most de -

*cresc. poco a poco*

MAB. DUCH. people here are quite full Of the notion it is fright-ful, They would think it most de -

*cresc. poco a poco*

Lady B. M<sup>rs</sup> B.B. people here are quite full Of the notion it is fright-ful, They would think it most de -

*cresc. poco a poco*

JECKS. people here are quite full Of the notion it is fright-ful, They would think it most de -

*cresc. poco a poco*

DUKE. CUN. people here are quite full Of the notion it is fright-ful, They would think it most de -

*cresc. poco a poco*

PRIN. MAT. people here are quite full Of the notion it is fright-ful, They would think it most de -

CHO.

*cresc. poco a poco*



*a tempo*

MIR. O - ver here! \_\_\_\_\_

*ten.* *ten.* *a tempo*

MAB. DUCH. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

*ten.* *ten.* *a tempo*

Lady B. Mrs B.B. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

*a tempo*

JECKS. O - ver here!

*ten.* *ten.* *a tempo*

DUKE. CUN. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

*ten.* *ten.* *a tempo*

PRIN. MAT. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

*ten.* *ten.* *a tempo*

CHO. dance as the Ro - mans in Rome \_\_\_\_\_ O - ver here. But we

*ten.* *ten.* *a tempo*

\_\_\_\_\_ O - ver here. But we



MIR.  O - ver there! \_\_\_\_\_ For the ladies that you

MAB. DUCH.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

Lady B. Mrs B.B.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

JECKS.  O - ver there! \_\_\_\_\_ For the ladies that you

DUKE. CUN.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

PRIN. MAT.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

 can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you

CHO.  can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you

 can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you



MIR. whirl with Are as free as they are fair! O - ver there, o - ver there!

MAB. DUCH. whirl with Are as free as they are fair! O - ver there, o - ver there! O - ver there! O - ver

Lady B. M<sup>rs</sup> B.B. whirl with Are as free as they are fair! O - ver there, o - ver there!

JECKS. whirl with Are as free as they are fair! O - ver there, o - ver there!

DUKE CUN. whirl with Are as free as they are fair! O - ver there, o - ver there! O - ver there! O - ver

PRIN. MAT. whirl with Are as free as they are fair! O - ver there, o - ver there!

whirl with Are as free as they are fair! O - ver there! O - ver

CHO. whirl with Are as free as they are fair! O - ver there! O - ver

whirl with Are as free as they are fair! O - ver there, o - ver there!

MIR.  
0 - ver there, o - ver there!

MAB.  
DUCH.  
there!  
0 - ver there, o - ver there!

Lady B.  
M<sup>rs</sup> B.B.  
0 - ver there, o - ver there!

JECKS.  
0 - ver there, o - ver there!

DUKE.  
CUN.  
there!  
0 - ver there, o - ver there!

PRIN.  
MAT.  
0 - ver there, o - ver there!

there! They've got such a lan - guor - ous air,

CHO.  
there! They've got such a lan - guor - ous air,

0 - ver there, o - ver there! They've got such a lan - guor - ous air, What do they

MIR. *O - ver there!*

MAB. DUCH. *O - ver there!*

Lady B. M<sup>rs</sup> B.B. *O - ver there!*

JECKS. *O - ver there!*

DUKE. CUN. *O - ver there!*

PRIN. MAT. *O - ver there!*

*— They don't care O - ver there!*

CHO. *— They don't care O - ver there!*

*wear O - ver there?*

*a tempo*

*Ed. \**

No 16.

## TRIO. — (Miranda, Duke &amp; Pringle.)

"WHO WILL YOU MAKE A QUEEN?"

Music by  
HOWARD TALBOT

Allegro vivace.

Piano. *p sempre leggiero*

The piano introduction is in 6/8 time, key of B-flat major. It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The tempo is marked 'Allegro vivace' and the dynamics are 'p' (piano) and 'sempre leggiero' (always light).

This system continues the piano introduction, maintaining the 6/8 time signature and B-flat major key. The melody in the right hand continues with eighth-note patterns, and the bass line provides harmonic support.

MIRANDA. *p*

1. Oh! who will you make a  
2. You nev - er would make a

Miranda's vocal entry is marked 'MIRANDA.' and 'p' (piano). The melody is in B-flat major, 6/8 time. The piano accompaniment is marked 'pp' (pianissimo) and features a steady eighth-note pattern in the right hand and a more active bass line.

MIR. Queen, good sir, Oh! who will you make a Queen? — The  
Queen, good sir, You nev - er would make a Queen — A

This system continues Miranda's vocal line. The lyrics are: 'Queen, good sir, Oh! who will you make a Queen? — The' on the first line, and 'Queen, good sir, You nev - er would make a Queen — A' on the second line. The piano accompaniment continues with the same rhythmic pattern.

MIR. 

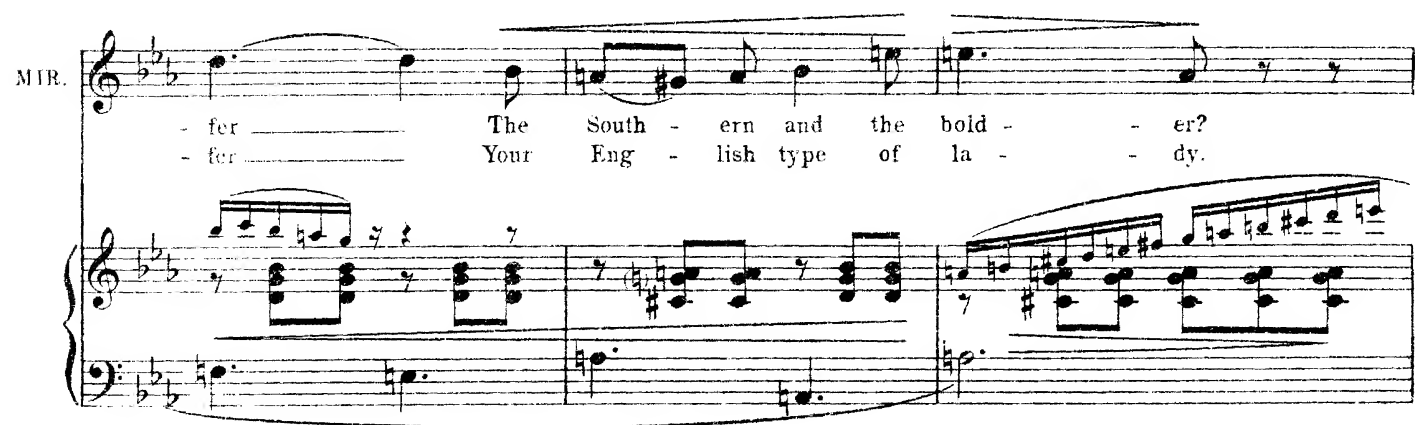
girl who's fond of gai - e - ty, Or one of so - ber  
girl from South A - me - ri - ca - From sun - ny Ar - gen -

MIR. 

mien? And do you wor - ship her - The  
- time? Though none make such a stir In

MIR. 

North - ern type, and cold - er? Or do you, p'raps, pre -  
nine - teen - thir - teen A. D., You pro - ba - bly pre -

MIR. 

- fer The South - ern and the bold - er?  
- fer Your Eng - lish type of la - dy.

DUKE. *pp*

I've al - ways said, and meant it too, The on - ly  
I al - ways thought, and thought it true, The on - ly

*pp*

DUKE. *cresc.* *rall.*

per - fect girls I knew Were Eng - lish - Eng - lish through and  
per - fect girls I knew Were Eng - lish - Eng - lish through and

*cresc.* *rall.*

DUKE.

through; That's what I said - till  
through; That's what I thought - till

*p*

MIRANDA *p*

He

DUKE. *p*

I met you! I met you!

PRINGLE. *p*

He

*a tempo*

MIR. al - ways said, till he met me, - The on - ly per - fect girl should be From

DUKE. al - ways said, till I met you - The on - ly per - fect girl I knew, From

PRI. al - ways said, till he met you - The on - ly per - fect girl he knew, From

*p*

MIR. *cresc.* crown of her head to heel of her shoe, All Eng - lish -

DUKE. *cresc.* crown of her head to heel of her shoe, Was Eng - lish -

PRI. *cresc.* crown of her head to heel of her shoe, Was Eng - lish -

*cresc.*



MIR. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

DUKE. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

PR1. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

MIR. 1. *2.*  
Eng - lish through and through. through and

DUKE. *1.* *2.*  
Eng - lish through and through. through and

PR1. *1.* *2.*  
Eng - lish through and through. through and

*fp a tempo*

*D.C.*

MIR. through! —

DUKE. through! —

PRI. through! —

*fp a tempo*

*dim.* *pp*

Nº 16<sup>a</sup>

## MELODRAMA.

(DURING BYLES' SCENE.)

Music by  
HOWARD TALBOT.

Andante.

Piano. *pp*

Cello Solo.

The first system of the musical score is in 3/4 time, marked 'Andante.' and 'Piano. pp'. The piano part (treble and bass staves) features a series of chords in the right hand and a melodic line in the left hand. The cello solo part (bass staff) is a single melodic line. The key signature has two flats (B-flat and E-flat).

The second system continues the piano and cello solo parts. The piano part maintains the chordal texture in the right hand and the melodic line in the left hand. The cello solo part continues its melodic line. The key signature remains two flats.

The third system continues the piano and cello solo parts. The piano part maintains the chordal texture in the right hand and the melodic line in the left hand. The cello solo part continues its melodic line. The key signature remains two flats.

The fourth system continues the piano and cello solo parts. The piano part maintains the chordal texture in the right hand and the melodic line in the left hand. The cello solo part continues its melodic line. The key signature remains two flats.



## No 17.

## SONG.-(Lady Betty) and Chorus of Men.

"ONE LITTLE BOY'S ENOUGH."

Words by  
PERCY GREENBANK.Music by  
HOWARD TALBOT.

*Allegro grazioso.*

Lady Betty.

Piano.

Lady B.

*p*

1. When I was quite a ti - ny girl Some years a - go, —  
2. Now since I've grown an old - er girl I've of - ten found —

Lady B.

— Oh, such a lot of lit - tle boys I used to know.  
— That big - ger boys have got a way Of flock - ing round.

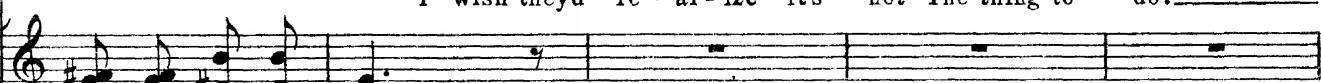
MEN.

*mf*


A lot of lit - tle  
A big - ger sort of

Lady B. 

And when a ho - li - day they had, They of - ten came, \_\_\_\_\_  
I wish they'd re - al - ize it's not The thing to do. \_\_\_\_\_

MEN. 

boys she used to know!  
boy will still flock round!



Lady B. 


— With hoops and tops and cric - ket bats, To have a game. — Well,  
— How can you have a tête à tête For more than two? — We




MEN. 

ev - 'ry lit - tle boy — en - joys a game! — And  
love a lit - tle tête - - à - tête for two! — It's



Lady B. 

soon there was a crowd, you see, Of boys who wish'd to play with me. Oh!  
sure - ly plain to an - y duncce I can't be nice to all at once. Oh!



Lady B.

Fat lit - tle boys and thin boys, And short boys and tall,  
Fat lit - tle boys and thin boys, And short boys and tall,

*p a tempo*

Lady B.

Dark lit - tle boys and fair boys— I look'd at them all. Then  
Dark lit - tle boys and fair boys, I can't talk to all. So,

Lady B.

pick - ing out the best, I mur - mur'd to the rest,  
pick - ing out the best, I send a - way the rest,

Lady B.

"This lit - tle boy I'll stay with, The oth - ers are too rough, For  
Some I am ra - ther curt with, They go off in a huff - For

Lady B.

one lit - tle girl to play with      One lit - tle boy's e -  
 one lit - tle girl to flirt with      One lit - tle boy's e -

Lady B.

MEN. *mf*

- nough!"      Fat lit - tle boys and thin boys, And  
 - nough!      Fat lit - tle boys and thin boys, And

MEN.

short boys and tall,      Dark lit - tle boys and  
 short boys and tall,      Dark lit - tle boys and

MEN.

fair boys- She look'd at them all.      Then  
 fair boys, She can't talk to all.      So,



MEN. pick - ing out the best, She mur - mur'd to the  
pick - ing out the best, She sends a - way the

MEN. rest, "This lit - tle boy I'll stay with, The  
rest. Some she is ra - ther curt with, They

MEN. oth - ers are too rough, For one lit - tle girl to  
go off in a huff - For one lit - tle girl to

MEN. play with, One lit - tle boy's e - nough!"  
flirt with, One lit - tle boy's e - nough!

D.C.

DANCE.

The piano score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system continues the melodic and harmonic development. The third system features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth and fifth systems conclude the piece with sustained chords and melodic fragments.



Nº 18.

## POLO SEPTET and CHORUS.

"POLO"

Music by  
HOWARD TALBOT.

*Allegro con spirito.*

Piano. *ff*

8 POLO PLAYERS, UNISON.

*p* Gal - lop - ing, gal - lop - ing

8 P.P. all the time, Oh, that's the game of Po - lo! You

The musical score is written for piano and voice. It begins with a piano introduction marked 'Allegro con spirito' and 'ff'. The piano part consists of two systems of staves. The first system has a treble and bass staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second system continues the piano accompaniment. The vocal part enters with the lyrics 'Gal - lop - ing, gal - lop - ing' and is marked 'p'. The vocal part is written for 8 POLO PLAYERS in unison. The piano accompaniment continues with the vocal part. The piano part ends with a final chord. The vocal part ends with the lyrics 'all the time, Oh, that's the game of Po - lo! You'.

## 8 POLO PLAYERS, DIVISI.

8 P.P. play to win for the team you're in, And scorn the game of

8 P.P. "So - lo!" For sel - fish-ness, as you may guess, Is blun - der worse than

8 P.P. crime.

CHO. But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

CHO.

Gal - lop - ing all the time, Gal - lop - ing all the time! —

Gal - lop - ing all the time, Gal - lop - ing all the time! —

*cresc.*

8 POLO PLAYERS.

Gal - lop - ing gal - lop - ing, all the time, And nev - er "dim - in - u -

8 P.P.

- en - do; Till a rush at goal up - lifts your soul, Like the

*cresc.*

8 P.P. crash of a grand cres - cen - do! Your po - ny stands but four - teen hands, and

8 P.P. till "the quar - ter" chime; —

CHORUS.

CHO. He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

CHO. Gal - lop - ing all the time!

Gal - lop - ing all the time!

cresc. 4 8

## 8 POLO PLAYERS.

Gal - lop - ing, gal - lop - ing all the time, Oh, crick - et - ers and golf - ers, Be -

8 P. P.

-lieve that we will nev - er be Un - sym - pa - the - tic scoff - ers! But

8 P. P.

of all games old Eng - land claims This is — the prince and prime, —

CHO.

Be -

Be -



CHO. - cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

- cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

*cresc.*

CHO. time, Gal - lop - ing all the time! But

time, Gal - lop - ing all the time! But

CHORUS with POLO PLAYERS.

CHO. with P. P. of all games old Eng - land claims This is the prince and prime, — Be -

of all games old Eng - land claims This is the prince and prime, — Be -

CHO.  
with  
P.P.

*rall.*

- cause it's gal - lop - ing, gal - lop - ing, Gal lop - ing

- cause it's gal - lop - ing, gal - lop - ing, Gal - lop - ing

*rall.*

CHO.  
with  
P.P.

gal - lop - ing all the time!

all the time!

gal - lop - ing all the time!

all the time!

*ff a tempo*

## No 19.

## FINALE- ACT II.

Music by  
HUGO FELIX.

DIRECTORS:- "Hands up! Guard the approaches!"

Voice. *Moderato.* LADIES. *3*

Each in a mask, Who are the three?

Piano.

DIRECTORS. *3*

DIR. Well may you ask, Who are we?" We

*pp*

DIR. are a no - ted gang- ha, ha! Of con - ti - nen - tal crooks. We


*p*


DIR. do not care a hang— ha, ha! How bad our con - duct looks!

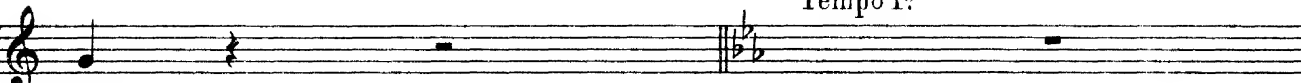
DIR. Rob - ber - y our trade is, Es - pe - cial - ly from la - dies.—


Lady B. *LADY BETTY.* *Very free*  
Rob - bers in broad day -

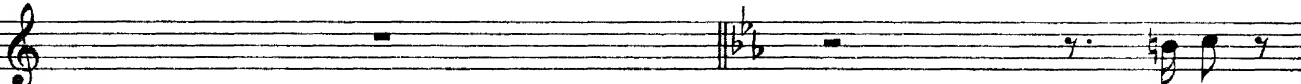
Ladies. *f* *LADIES.*  
Hor - ror! Mer - cy on us! They *are* rob - bers!

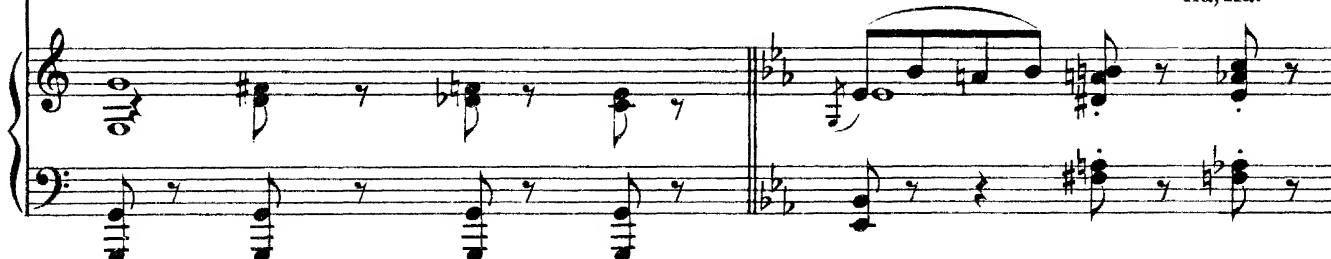
Lady B.  -light at a so-cial func-tion? Oh, non-sense! Who e-ver heard of such a



Lady B.  thing?

Ladies.  They're rob-bers, they are, they are! They are a no-ted gang,— Of

DIR.  Ha, Ha!



Ladies.  con-ti-nen-tal crooks! They do not care a hang,— How bad their con-duct looks!

DIR.  Ha, ha!



Lady B.

Your fears are most ab - surd - You real - ly make me laugh!

Lady B.

They're pro - ba - bly per - for - mers For a ci - ne - ma - to - graph!

DIRECTORS.

DIR. No, no, no! You will not laugh for long. You

Ladies.

Oh, you are wrong!

DIR. soon will see - That you are wrong!

Lady B. Well, what do you want, then?

MIR. Yes, what do you want, then?

Ladies. Yes, what do you want, then?

DIR. *ff* Take Jew-els!

*Allegro molto.*

Ladies. all we have—our brace - lets, rings, And di - a - mond and o - ther things!

Lady B. (EXIT) Where are the men? I'll fetch my bro - - ther!

Ladies. Yes,

Ladies. *run, run, run! Bring an - y - one, Be - fore the hor - rid deed is done!*

DIR. *DIRECTOR*  
*Stop! There's*

Ladies. *Who is it?*

DIR. *on - ly one of you we mean to rob!*

*Molto meno. (Habanera.)*  
MIRANDA.

MIRANDA. *Here I am!*

Ladies. *Ma-dame Al-va-rez!*

DIR. *Madame Al-va-rez!*

*Molto meno. (Habanera.)* *Madame Al-va-rez!*



DIR. She wears a jew - el worth more Than

She wears a jew - el worth more Than

MIRANDA. (*very free.*)

If that is so, I

DIR. all of yours put to - geth - er!

all of yours put to - geth - er!

MIR. think I know, I know what they are af - ter. ——— You mean the

*Con moto.*

MIR. fam - ous pen - - dant that I wear. Which drives all

DIR. We do, we do!

*Con moto.*

MIR. oth - er wo - - men to des - pair. My great

DIR. How true! how true!

MIR. pearl, La Pel-le - gri-na! It is

DIR. Yes, that's it, La Pel-le - gri-na!

MIR. *worth a mil-lion dol-lars.*

Ladies. *La Pel-le -*

*We don't care*

DIR. *We don't care*

*We don't care*

*p*

Ladies. *- gri-na, La Pel-le - gri-na, La Pel-le - gri - na, La Pel-le -*

*pp*

*Don't make us ask a - gain! Hand it ov - er!*

DIR. *Don't make us ask a - gain! Hand it ov - er!*

*pp*

*Don't make us ask a - gain! Hand it ov - er!*

*pp*

*Don't make us ask a - gain! Hand it ov - er!*

Ladies. MIRANDA.

- gri-na, La Pel-le - gri-na, La Pel-le - gri - na Is - n't

And let us catch our train To Dov-er!

DIR. And let us catch our train To Dov-er!

And let us catch our train To Dov-er!

MIR. it a lit - tle mean, ah! To pur - loin the Pel - le -

MIR. - gri - na? If you choose to ask for it, I can't re -

(She is about to hand the pendant over.)

MIR. - fuse!

Ladies. No, don't re - fuse! No, don't re -

DIR. We ask for it, You can't re - fuse, we ask for it, you can't re -

*Moderato.*  
(Entering.)

JECKS. Stop! Your pistols drop, drop, drop, drop! Down on your

Ladies. - fuse!

DIR. - fuse!

*Moderato.*

JECKS. knees, give up your spoil! I fear you not, I dare you to shoot me!

Ladies. Oh!

*(Jecks gives long whistle)**(Enter Byles.)*

Ladies. is - n't he brave!

Mrs B.B. My he - ro!

BYLES. Who calls?

JECKS. Take these men into custody! They are quite harmless now! I have disarmed them.

BYLES. Then I needn't have sent for assistance.

JECKS. Assistance! What have you done?

BYLES. Telephoned for a few constables,

and here they are!

*(Enter real Police.)*

JECKS. Confound you!

You've spoilt the whole thing! Real policemen here!

GIRLS. DIRECTORS. What's to be done? JECKS. Trust me! DIRECTORS. You've got us into  
Ha, ha, Here are the Po-lice! Ha, ha,

this mess: you must get us out of it. JECKS. I will! (to Police) You need not arrest these men, I have single-

-handed, recovered the property. This lady does not care to prosecute. MIRANDA. No! INSPECTOR. "It can't be done, Sir; they must Allegretto.

MIRANDO. Be - fore the  
JECKS. Be - fore the  
go before the Magistrate to-morrow!"

MIR. Ma - gis - trate they'll have to go — We do not

JECKS. Ma - gis - trate they'll have to go — We do not

INSPECTOR.  
That's so, that's so!


*a tempo*

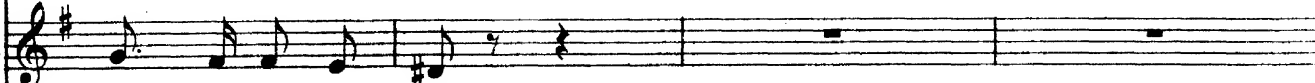
MIR. mean to pro - se - cute, you know:

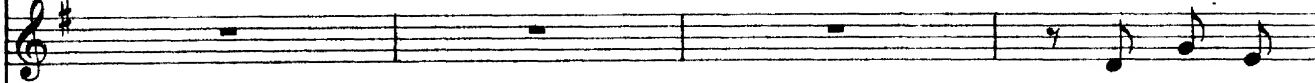
JECKS. mean to pro - se - cute, you know: No, no,


INSP. No go; no go!



MIR.  Do let them go, and set them free!

JECKS.  no! It must not be!

INSP.  No, no, no,



MIR.  At-tend to us!

JECKS.  At-tend to us!

INSP.  no! It can-not be!

CHO.  It can - not be! Why all this

 It can - not be! Why all this

 It can - not be! Why all this



DUKE. *Un poco più.*

Why make such fuss? It's ve-ry kind-ly what you mean, But this is

fuss?

CHO. fuss?

fuss?

fuss?

DUKE.

not the Ar-gen-tine! In Eng-land we such men ar-rest.

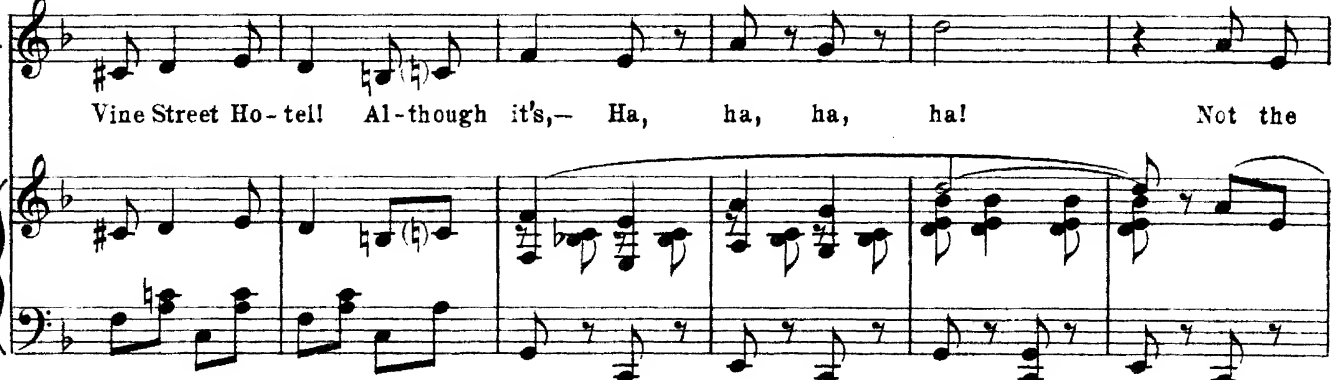
DUKE. *(Turning ironically towards the Directors.)*

— So let us speed the part-ing guest! — Since you

Allegro.

DUKE. 

real - ly must go Let us bid you fare-well, You will find it quite snug In your

DUKE. 

Vine Street Ho - tell Al - though it's, - Ha, ha, ha, ha! Not the

DUKE. 

Ritz! Ha, ha, ha, ha! There is no street like Bow Street, It's

Ha, ha, ha, ha!

CHO. 

Ha, ha, ha, ha!

Ha, ha, ha, ha!

DUKE.

sim-ply su-blime! Winston Church-ill will see that you get a good time! You can

DUKE.

come out when you like If you on-ly hung-er-strike: It's the mod-ern an-ti-dote for

DUKE.

crime!

Ha, ha, ha, ha! Since you real-ly must go Let us

Ha, ha, ha, ha! Since you real-ly must go Let us

POLICE. ALL.

Ha, ha! Ha, ha, ha, ha! Since you real-ly must go Let us

CHO. bid you fare - well, You will find it quite snug In your Vine Street Ho -

CHO. -tel. Al - though it's - ha, ha, ha, ha! Not the

CHO. Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

CHO. sim- ply su- blime! Wins- ton Church - ill will see that you get a good

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

CHO. time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

CHO. girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

time \_\_\_\_\_ In the pur - lieus of

CHO. time \_\_\_\_\_ In the pur - lieus of

time, will find your - self \_\_\_\_\_ In the pur - lieus of

Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

CHO. Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

*Curtain.*

*ff*

## Act III.

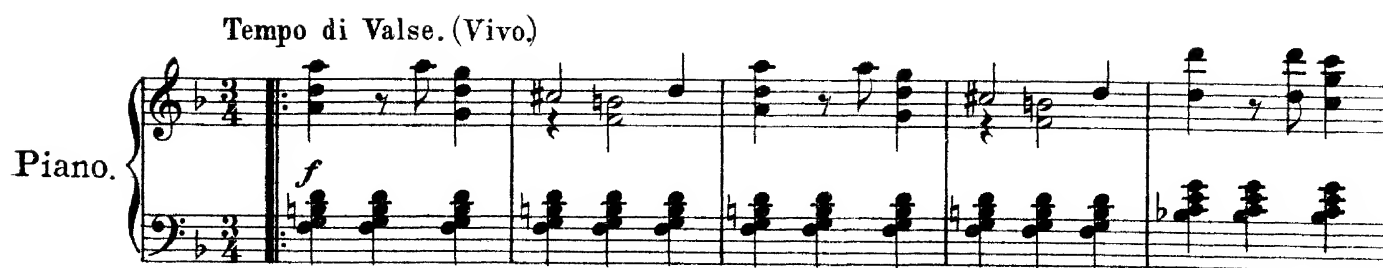
Nº 20.

## OPENING CHORUS and DANCE.

Music by  
HUGO FELIX.

Tempo di Valse. (Vivo)

Piano.



Valse lente.

rit. p



Curtain.

p







*p a tempo*

*ff*

*mf a tempo*

*Cantabile.*

*f*

*p*

*Vivo.*

*f*

LADY WALKER. *Poco meno.*  
Lithe as a

TWO CHORUS LADIES.

*Poco meno.*

Ly. W.  
li - ly and sweet as a rose Oh she is en -

2 L.  
Oh she is en -

Ly. W.  
- tranc - ing. Light as a fai - ry that twirls on her toes

2 L.  
- tranc - ing.

Ly. W.  Lan-tern'd by the moon Ah ——— ah, ——— E - ven Terp - si - chord

2 L.  Lan-tern'd by the moon ——— ah, ——— E - ven Terp - si - chord

2 LADIES.  By the moon ——— E - ven Terp - si - chord

CHO.  2 GENTLEMEN. By the moon ———



Ly. W.  could not sur - pass Such de - light - ful danc - ing

2 L.  could not sur - pass

CHO.  could not sur - pass

 not sur - pass



Ly. W. ex - quis-ite vi - sion of beau - ty a - las Doomed to fade so soon. \_\_\_\_\_

2 L. ex - quis-ite vi - sion of beau - ty a - las Doomed to fade so soon. \_\_\_\_\_

CHO. Doomed to fade so soon. \_\_\_\_\_

Doomed to fade so soon. \_\_\_\_\_

Valse lente.

*p*

Valse vivo.

*mf*

*rit.* *pp*

Ladies. *How sweet. De-light-ful*

1st Gent. *How sweet.*

2nd Gent. *How sweet.*

*Valse lente.*

*rit.*

LADIES. *Oh love - ly*

*Oh love - ly* *Valse vivo.*

*mf*

*Valse moderato.*

*poco rit. f* *f grandioso.*



*Presto.*



*Vivace.*



No. 21.

## SONG.—(Jecks) and CHORUS.

"THE WRONG DEPARTMENT."

Music by  
HOWARD TALBOT.

*Allegro.*

Piano.

The piano introduction is in 2/4 time, marked 'Allegro'. It begins with a forte (f) dynamic and features a lively melody in the right hand with eighth-note patterns, while the left hand provides a steady bass line. The piece concludes with a piano (p) dynamic.

JECKS.

1. When I walk'd in - to Sel - fridg - e's I  
2. As I was walk - ing home a - gain, A

The first vocal line for Jecks is in 2/4 time. It consists of two lines of music with lyrics. The melody is simple and catchy, with a piano accompaniment of chords in the right hand and a bass line in the left hand.

JECKS.

felt su - preme - ly sil - ly, Sur - round - ed by fri - vol - i - ties All  
des - tin - a - tion dis - tant, I could not ban - ish from my brain The

The second vocal line for Jecks continues the melody. The lyrics describe a state of being overwhelmed by frivolities. The piano accompaniment remains consistent with the previous section.

JECKS.

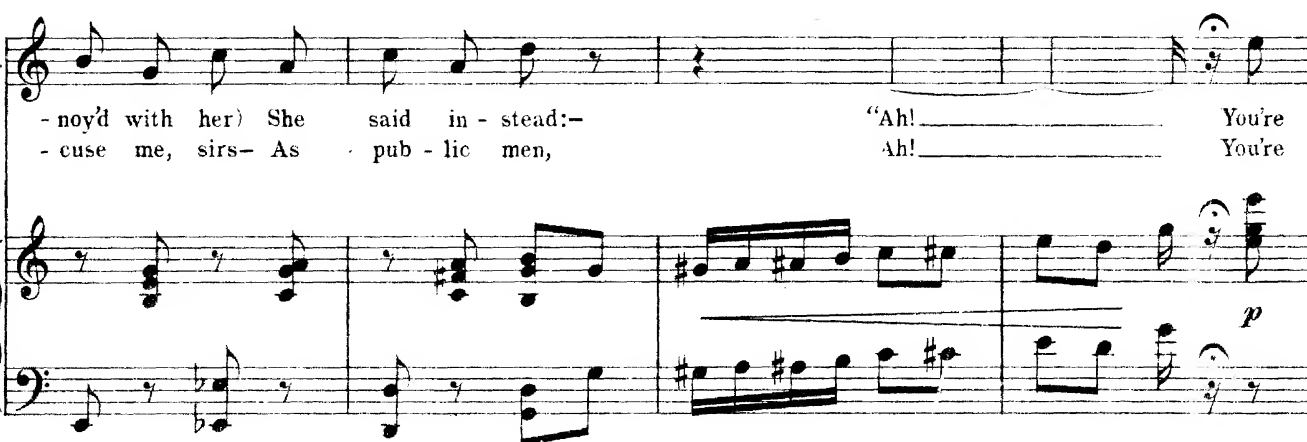
fem - in - ine and fril - ly. The girl be - hind the coun - ter said: "What  
voice of that as - sis - tant; So, in the street of Down - ing, when I

The third vocal line for Jecks concludes the song. The lyrics mention a girl behind a counter in Downing Street. The piano accompaniment ends with a final chord.



JECKS. 


may I show you, sir?" And when I blush'd And shook my head An -  
met some Min - is - ters, To their sur - prise I mur - mur'd then: "Ex -

JECKS. 

- noy'd with her) She said in - stead:- "Ah! \_\_\_\_\_ You're  
- cuse me, sirs- As pub - lic men, Ah! \_\_\_\_\_ You're

JECKS. 

in the wrong de - part-ment- Don't stop here an - y more! You'd  
in the wrong de - part-ment- Don't stop there an - y more! Why

JECKS. 

bet - ter go A mile or so On to an - o - ther floor! The  
don't you go. Like So - and - So, On to the Up - per floor? The

JECKS.

stair-case you can climb, If you're an ac-tive mount-er, Or  
 stair-case you can climb To get your just re-wards, O! Or

JECKS.

else get biff'd Up in the lift; But take my drift, You've got to shift- You're  
 get a lift- Pro-mo-tion swift- The Prem-ier's gift- You take my drift? You're

JECKS.


in the wrong de-part-ment; sniff'd The girl be-hind the coun-ter! "You're  
 in the wrong de-part-ment, shift In to the House of Lords, O!" "You're

Piccolo.

*f*

CHO.

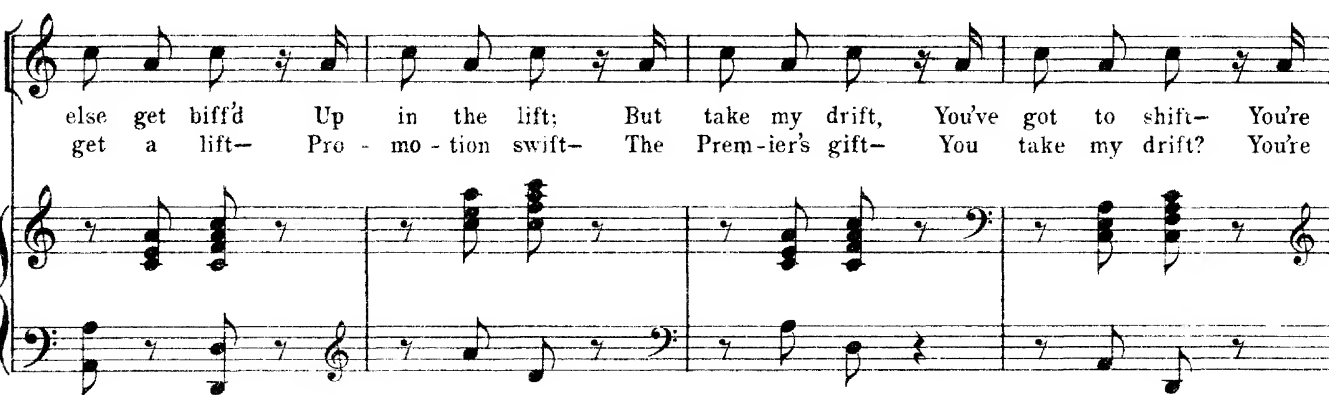
in the wrong de-part-ment- Don't stop here an-y more! You'd  
 in the wrong de-part-ment- Don't stop there an-y more! Why

CHO. 

bet - ter go A mile or so On to an - o - ther floor! The  
 don't you go, Like So - and - So, On to the Up - per floor? The

CHO. 

stair-case you can climb, If you're an ac - tive mount - er; Or  
 stair-case you can climb To get your just re - wards, O! Or

CHO. 

else get biff'd Up in the lift; But take my drift, You've got to shift- You're  
 get a lift- Pro - mo - tion swift- The Prem-ier's gift- You take my drift? You're

CHO. 

in the wrong de - part-ment, sniff'd The girl be-hind the coun-ter!  
 in the wrong de - part-ment, shift In - to the House of Lords, O!"

Piccolo. *f*

Piano introduction. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes. A dynamic marking of *p* (piano) is present in the final measure.

JECKS.

3. As I was pass - ing thro' White - hall, I

The first line of the song. The vocal line (JECKS.) begins with a rest followed by the lyrics. The piano accompaniment continues with chords and a bass line.

JECKS.

stopp'd at our War Of - fice; (At new in - ven - tions, one and all Their

The second line of the song. The vocal line continues with the lyrics. The piano accompaniment features chords and a bass line.

JECKS.


hab - it now to scoff is. An aer - o-plane I'd pa - tent - ed- But

The third line of the song. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and a bass line.

JECKS.    
no - bo - dy would stir: The place was hush'd— And put to bed— An

JECKS.    
of - fi - cer A - wak - ing, said: "Ah! \_\_\_\_\_ You're *p*

JECKS.    
in the wrong De - part-ment— Don't stop here a - ny more! I

JECKS.    
wish you'd go A - way, you know, And not be such a bore! Go

JECKS.

to some for - eign clime, Where Eng - lish they pro - nounce ill; The

JECKS.

French will sift Your nov - el gift, But *we* make-shift And let things drift— You're

JECKS.

CHORUS.

in the wrong De - part-ment, sniff'd The Bri - tish Ar - my Coun - cil! "You're

CHO.

in the wrong De - part-ment— Don't stop here a - ny more! I

CHO. wish you'd go A - way, you know, And not be such a bore! Go

CHO. to some for - eign clime, Where Eng - lish they pro - nounce ill; The

CHO. French will sift Your nov - el gift, But *we* make - shift And let things drift - You're

CHO. in the wrong De - part-ment," sniff'd The Bri - tish Ar - my Coun - cil!

## DANCE.





Nº 22.

## DUET.—(Lady Betty and Jaffray.)

"FAMILY SKELETONS!"

Music by  
HUGO FELIX.

Allegretto.

Voice.

Piano.

*mf*

*p*

§ LADY BETTY.

Lady B.

When you talk — to — per — fect stran — gers Have you ev — er found,  
Nas — ty nurs — es al — ways told me Not to Peep and Pry,

*p*

*p*

JAFFRAY. LADY BETTY.

JAF.

Have you ev — er found There are ma — ny — hid — den dan — gers  
Not to Peep and Pry: My nurse, al — ways used to scold me

*p*

JAFFRAY.                      LADY BETTY.

Lady B. Lurk - ing all a - round? Lurk - ing all a - round? Ev - 'ry sub - ject  
When I asked her why? When I asked her why? Do not o - pen

JAFFRAY.                      LADY BETTY.

Lady B. that you han - dle Light - ly touch up - on It may con -  
cup-board doors to See what you can find. The Jam and

BOTH.

Lady B. -tain a scan - dal - A Fam - 'ly skel - e - ton, A  
o - ther stores too - A Bo - gie lurks be - hind A

BOTH.

skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!  
skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!

## REFRAIN.

Lady B. Care-ful-ly step tip o' toe, (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

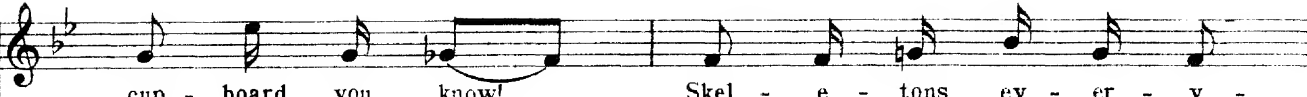
JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

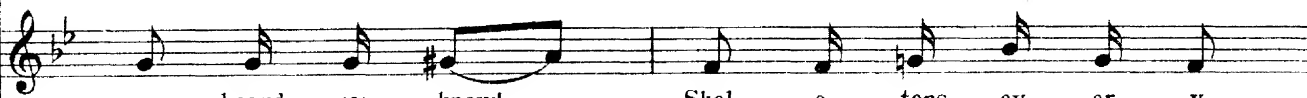
Lady B. Gin-ger-ly as you can go, (Tip - a - tap, tip - a - tap, tip - a - tap - tap)


JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap)

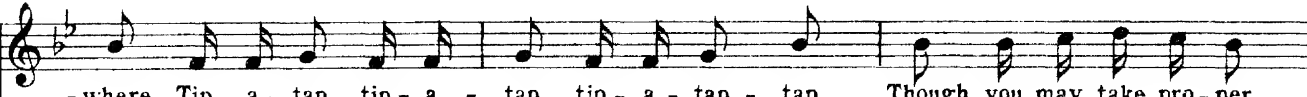
Lady B. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a

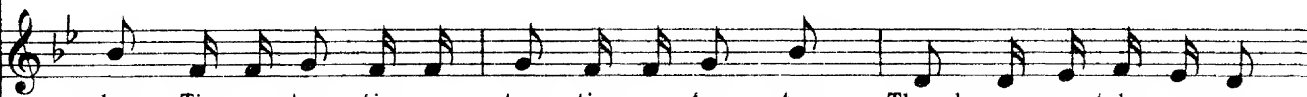
JAF. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a


Lady B.  cup - board, you know! — Skel - e - tons ev - er - y -

JAF.  cup - board, you know! — Skel - e - tons ev - er - y -



Lady B.  - where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per

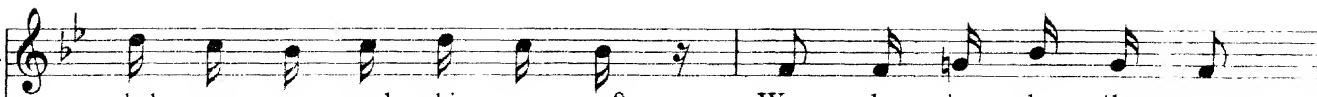
JAF.  - where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per





Lady B.  care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And

JAF.  care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And

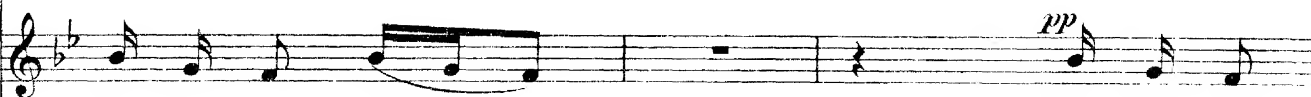


Lady B.  shak - er - y and shiv - er - y? Won - der - ing whe - ther a

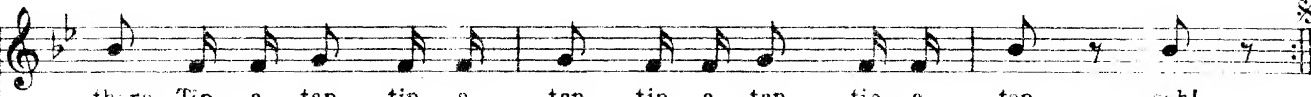
JAF.  shak - er - y and shiv - er - y? Won - der - ing whe - ther a

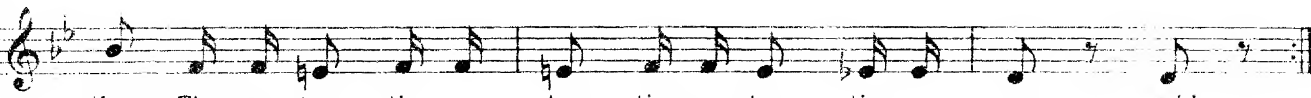


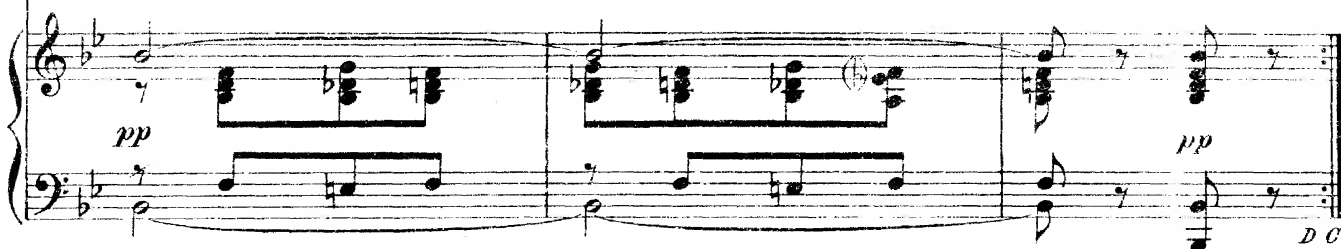
Lady B.  Bo - gie is there? *pp* Whe - ther it's

JAF.  Bo - gie is there? *pp* Whe - ther it's



Lady B.  there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!

JAF.  there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!



DANCE.

*p*

*mf*

*p*

*pp*

Nº 23.

## SONG.—(Byles.)

"OW I LOVE YER!"

Music by  
HOWARD TALBOT.

Byles. *Tempo di Valse.*

1. When a  
2. Like at

Piano. *p*

BYLES.

chap 'as made 'is choice, Same as me and  
Christ - mas time the waits Give all night their

BYLES.

my Mi - ran - der, He should let 'er 'ear 'is voice  
lov - in' la - bours, Sing it, though it ir - ri - tates

BYLES.

Sing - in' un - der 'er ve - ran - der: "Ow I  
Them as is 'er next - door neigh-bours: "Ow I

BYLES.

love yer- 'ow I love yer!" Min - glin' mu - sic  
love yer- 'ow I love yer!" Keep on sing - in'

BYLES.

with 'er dreams 'Taint as ea - sy, 'Taint as ea - sy,  
them there words Free and nat - 'ral, Free and nat - 'ral,

BYLES.

'Taint as ea - sy as it seems.  
Free and nat - 'ral as the birds!



## REFRAIN.

BYLES.

Keep on sing - in' this 'ere song there, Though the p'lice say  
Keep on sing - in' "Ow I love yer!" Till the cop - pers

BYLES.

"Pass a - long there!" Let 'em cop yer, They can't stop yer,  
come and shove yer In the gut - ter. Still you ut - ter

BYLES.

*pp* You ain't do - in' noth - in' wrong there Sing - in' to the  
Words of pas - sion - "Ow I love yer!" To the la - dy  
*rall.* *a tempo*

BYLES.

gal a - bove yer: "Ow I love yer- 'ow - I love  
up a - bove yer: "Ow I love yer- 'ow - I love  
*rall.*

BYLES.

yer!"  
yer!"

3. Tell the cop - per,

*p*

*D.C.*

BYLES.

if 'e come, Na - ture 'as no law that 'in - ders

BYLES.

Birds that war - ble, bees that 'um, Nor yet

BYLES.

lov - ers un - der win - ders— "Ow I love yer—

BYLES.

'ow I love yer!" Na - ture, that is what it is--

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and single notes.

BYLES.

'Taint no busi - ness, 'Taint no busi - ness, 'Taint no busi - ness

The second system continues the melody and accompaniment. The piano part includes some sustained chords in the right hand and a steady bass line in the left hand.

BYLES.

of \_\_\_\_\_ 'is! \_\_\_\_\_

*REFRAIN.*

Keep on sing - in'

The third system introduces a refrain section marked with a double bar line and a key change to one flat (F major or D minor). The melody is sustained, and the piano accompaniment features a more active, rhythmic pattern.

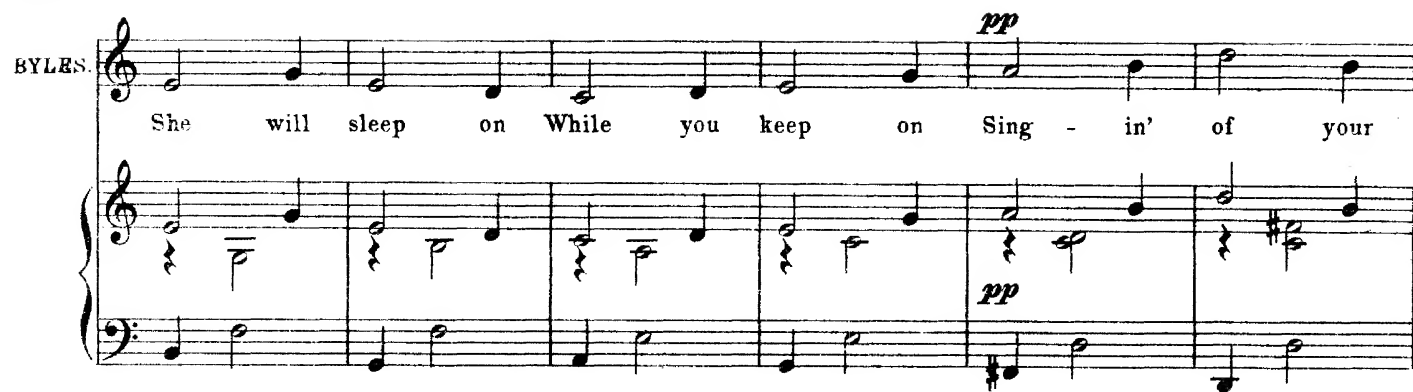
BYLES.

"Ow I love yer!" Though the cop - pers 'and and glove yer;

The final system on the page returns to the original key signature of two flats. The melody and piano accompaniment continue with the same musical style as the previous systems.

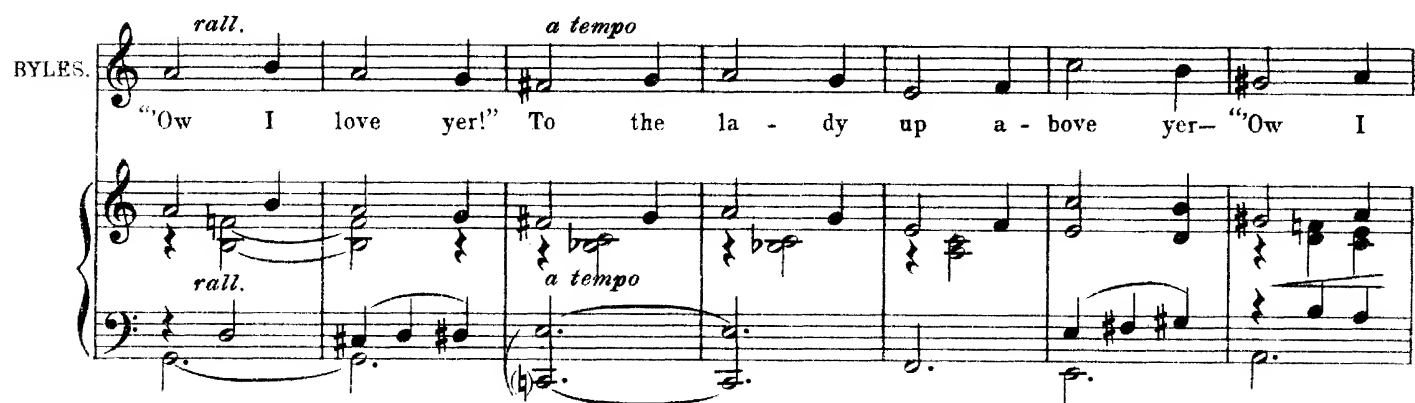
BYLES. *pp*

She will sleep on While you keep on Sing - in' of your



BYLES. *rall.* *a tempo*

"Ow I love yer!" To the la - dy up a - bove yer- "Ow I



BYLES. *rall.*

love yer- 'ow- I love yer!"



No 24.

## DUET.—(Miranda and Duke.)

"WILLIAM AND MARY."

Music by  
HOWARD TALBOT.

*Allegretto delicatissimo.*

Voice.

Piano.

*p* DUKE. MIRANDA. DUKE.

1. Wil - liam was a Foot - man - Ma - ry was a Maid - Said

DUKE.

Wil - liam "I am suit - ed here till she leaves!"

MIRANDA. DUKE.

Ma - ry swept the car - pets, And Wil - liam oft - en laid The dust for

her by scat - ter - ing some tea - leaves! *rall.*

MIRANDA.

Ma - ry kept her dust - ers and her brooms and o - ther things In a

*a tempo*

MIR. DUKE.

cup - board in the cor - ner where the stair is; The

DUKE. *poco rall.* *a tempo*  
BOTH.

pan - try for the plate and glass and ta - ble nap - kin rings, Was

*poco rall.* *a tempo*

L.H.

BOTH.

in the cor - ner op - po - site to Ma - ry's.

*p*

MIRANDA.

2. "Wil - li - am," said Ma - ry, "Thank you ve - ry much; — The

MIR.

tea - leaves were a ve - ry kind at - ten - tion!"

DUKE.

"Ma - ry," an - swer'd Wil - liam, "Now don't you trou - ble such A

DUKE.

tri - fle as the tea - leaves for to men - tion!" "The

*rall.*

DUKE.

pan - try for my plate and glass and ta - ble nap - kin rings" Said

*a tempo*



DUKE.

Wil - li - am to Ma - ry "o - ver there is: There's

DUKE.

*poco rall.*

*a tempo*

BOTH.

room for all your dust - ers and your brooms and o - ther things," And the

*poco rall.*

*a tempo*

L.H.

BOTH.

pan - try can be Wil - li - am and Ma - ry's!

*p*

MIRANDA.

3. "Wil - li - am" said Ma - ry, "Brooms, and o - ther things, — I

MIR. could - n't con - sci - en - ti - ous - ly bring there! There's

MIR. not e - nough pro - tec - tion In the ta - ble nap - kin rings — I'd

MIR. have to wear an - o - ther sort of ring, there!"

*rall.*

DUKE.

Wil - liam went a - way and bought a pret - ty fin - ger - ring. And he

*a tempo*

DUKE. BOTH.

said her hand was small - er than a fai - ry's. The

*rall. con espress* *a tempo*

BOTH.

pan - try was their Pal - ace, where they ruled as Queen and King, What a

*rall.* *f* *p a tempo* L.H.

BOTH.

hap - py reign was Wil - li - am and Ma - ry's!

*p*

## DANCE.

The musical score is written for piano and voice. It consists of five systems of music. The first four systems are piano accompaniment, and the fifth system includes a vocal entry labeled "BOTH.".

**System 1:** Piano accompaniment in G major (one sharp). The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "DANCE.".

**System 2:** Continuation of the piano accompaniment.

**System 3:** Continuation of the piano accompaniment. The tempo is marked "rall." (rallentando) and "pp a tempo" (pianissimo a tempo).

**System 4:** Continuation of the piano accompaniment. The tempo is marked "pp a tempo" (pianissimo a tempo).

**System 5:** Vocal entry labeled "BOTH." (Both voices). The lyrics are: "What a hap-py reign was Wil - li-am and Ma - ry's!". The tempo is marked "pp a tempo" (pianissimo a tempo).

Nº 25.

## FINALE— ACT III.

Music by  
HUGO FELIX and HOWARD TALBOT.

*Allegro.*  
ALL PRINCIPALS IN UNISON.

All. 

Chorus. 

Piano. *Allegro.*  
*f* 

ALL. *Shouting*  
Hè - hè - hè, Hè - jà, hè - jà, jè!  
*Shouting*

CHO. *Shouting*  
Hè - hè - hè, Hè - jà, hè - jà, jè!  
*Shouting*

*ff* 

ALL. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've

CHO. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've



ALL. come to stay! \_\_\_\_\_

come to stay! \_\_\_\_\_ Hè - hè,

CHO. come to stay! \_\_\_\_\_ Hè - hè,

come to stay! \_\_\_\_\_ Hè - hè,



MIR. he! I won't run a - way, Ah!

MAISIE  
DAISY. he! She won't run a - way, Ah!

DUCH. he! We so hope you'll stay! Ah!

DUKE. he! We so hope you'll stay! We do so hope you will

JECKS. he! She won't run a - way! You shall hear Hè - hè, hè, from our

BYLES. he! Will she go a - way? What is this Hè - hè, hè, from our

- hè! Where you stroll or stay — You shall hear Hè - hè, hè, from our

CHO. - hè! Where you stroll or stay — You shall hear Hè - hè, hè, from our

- hè! Where you stroll or stay — You shall hear Hè - hè, hè, from our



MIR.  Ah! Ah! —

MAISIE  
DAISY.  Ah! Ah! —

DUCH.  Ah! Ah! —

DUKE.  stay — Al-though you may — not find us gay — Do

JECKS.  cho-rus gay It will be Hè - jè, hè for her night and day — To make her

BYLES.  cho-rus gay Why do they say Hè - hè? I will, If I may — It turns me

 cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

CHO.  cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

 cho-rus gay — It will be Hè - jè, hè for you night and day — So you must





MIR. So you may spare your Hè - jà, hè! —

MAISIE  
DAISY. And we won't spare our Hè - jà, hè! —

DUCH. And we won't spare our Hè - jà, hè! —

DUKE. stay, — And we won't spare our Hè - jà, hè! —

JECKS. stay, — And let me share your Hè - jà, hè! —

BYLES. grey, — I do not care for Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

CHO. stay, — And we won't spare our Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

*rit.*

CURTAIN.  
Con vivo.



END OF OPERA.